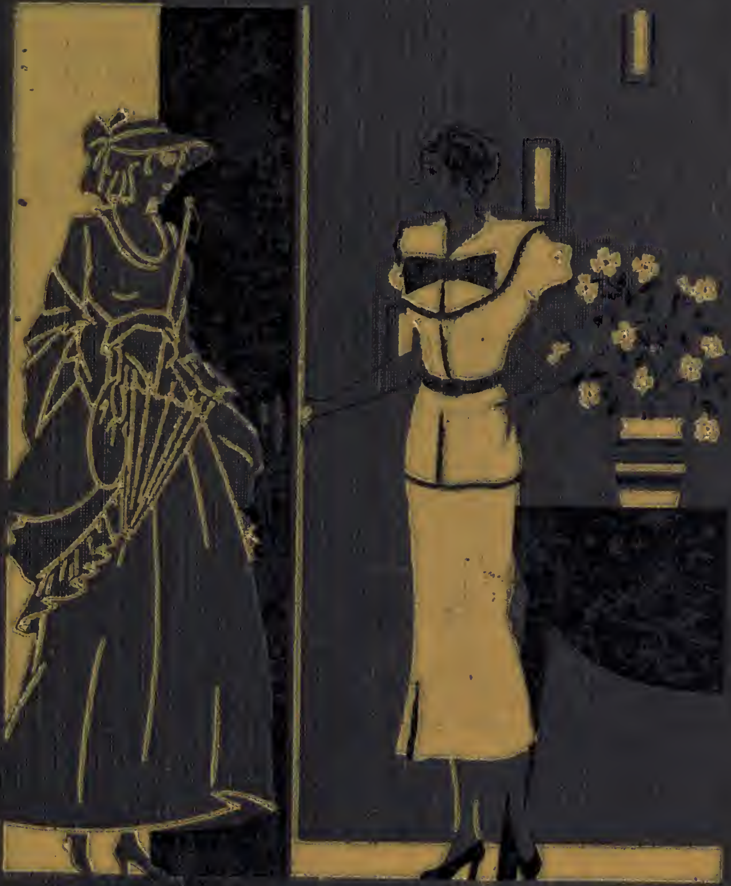
THE MODE
IN DRESS AND HOME



DULCIE G. DONOVAN

From the collection of the

Prelinger Library

San Francisco, California
2006

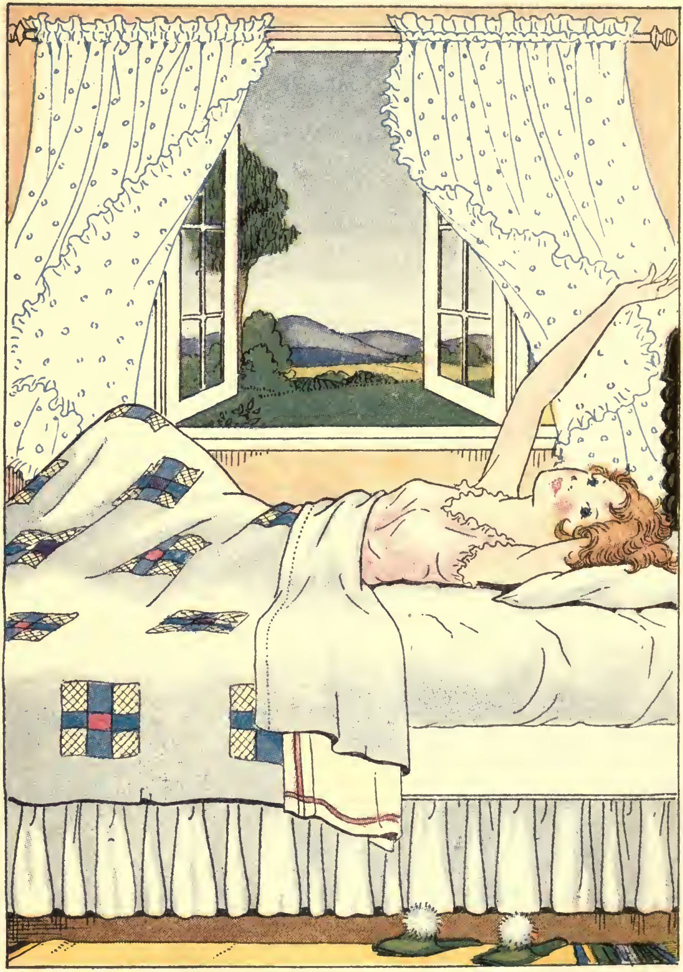
~~Mary Deming~~
~~Peoria High School~~

~~Dorothy Luella Templeman~~
~~Peoria Central High School~~

Gladys Templeman room F
Peoria Central High School,

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

http://www.archive.org/details/modeindresshome00donorich



Early to bed,
Early to rise,
Makes a girl healthy . . . .

THE MODE IN DRESS AND HOME

BY

DULCIE GODLOVE DONOVAN

CHAIRMAN OF THE DEPARTMENT OF HOME ECONOMICS
BEVERLY HILLS HIGH SCHOOL, LOS ANGELES

◆

ALLYN AND BACON
BOSTON NEW YORK CHICAGO
ATLANTA SAN FRANCISCO DALLAS

COPYRIGHT, 1935
BY ALLYN AND BACON

DTF

THE·PLIMPTON·PRESS
NORWOOD·MASS·U·S·A

FOREWORD

The Mode in Dress and Home is a textbook for secondary schools. The author's experience of many years in classroom work in junior and senior high schools has given unusual opportunities to study pupils' problems and to sympathize with their endeavors. No effort has been spared to make the book interesting, practical, instructive, and so flexible that it can be used in any clothing or home-making class and in integration with any other subject.

The book is planned to meet the changing conditions of today and to prepare pupils to live more effectively. Special attention is devoted to wise purchasing, on which in no small measure the successful functioning of the home depends. To help the pupil realize the ideal of every course in home economics, — the ideal of working and living happily with others at school, at home, and in the social world, — a purposeful, well-planned, continuous program has been maintained throughout the text.

Organized on the unit basis, the book possesses flexibility, and units need not necessarily be taken up in the exact order of the text. Teaching and study aids in the form of questions, problems, projects, and references are provided for use at school and at home. As a further guide to pupils a workbook has been prepared to accompany the textbook, while the teachers' manual gives helpful suggestions on the use of both text and workbook. The illustrations are a special feature of both books.

The Mode in Dress and Home aims —

1. To help pupils to develop physically, mentally, esthetically, and socially.

2. To teach the fundamentals of selecting, constructing, and caring for clothing and home furnishings.

3. To give particular instruction in intelligent buying.

4. To help pupils to form good habits and to coöperate at school, at home, and in the community.

The author wishes to express her gratitude and appreciation to colleagues and friends who have given suggestions and information and is especially indebted to Miss Katharine L. Carey, Miss Etta P. Flagg, Miss Ellen J. Milligan, Miss Harriet C. Robbins, Miss Florence Hallam, Doctor Margaret Jones, Miss Georgia Ruffcorn, Miss Essie L. Elliott, her mother, Mrs. Albert Godlove, and Eulalie, the illustrator.

D. G. D.

CONTENTS

UNIT I. THE CHARM OF AN ATTRACTIVE APPEARANCE

CHAPTER PAGE

I. It Is Easy to Be Good Looking 3

II. Spending Our Time and Money 19

III. Shopping Wisely 31

UNIT II. THE ART OF DRESSING WELL

IV. Design, Its Need and Use 45

V. How to Know and Select Color 59

VI. Appropriateness for Type and Occasion . . . 81

VII. The Selection of Fabrics 100

UNIT III. THE SCIENCE OF SEWING

VIII. Modern Equipment and Ideas for Sewing . . . 131

IX. Starting the Sewing 143

X. The Use of a Commercial Pattern 176

XI. Making Additional Underwear 192

XII. Sleeping Garments 212

UNIT IV. ASSEMBLING THE ENSEMBLE

XIII. Making the Dress 239

XIV. Making a Jacket or Coat 263

XV. Completeness with Accessories 282

UNIT V. CARING FOR CLOTHES

XVI. Regular Care of Clothes 295

XVII. Occasional Remodeling and Mending 313

UNIT VI. LIVING IN THE HOME

CHAPTER PAGE
XVIII. The Home Itself 325
XIX. Successful Living on the Family's Income . . . 345
XX. Helping at Home 356
XXI. Helping with the Children 375

UNIT VII. THE FAMILY AND ITS RELATIONSHIP

XXII. The Family in the Home 397
XXIII. Home Conduct and Social Acceptability . . . 414
XXIV. Enjoying Our Leisure Time 429

Index 1

UNIT I

THE CHARM OF AN ATTRACTIVE APPEARANCE

EVERYONE wishes to appear attractive. This is not difficult if we form good habits to make our bodies healthy, show good taste in choosing our clothes, and use good sense in spending our money. The first part of this book is going to show us how to do these things.

We all want to be good looking, and natural beauty can only come from within — by personal hygiene, resulting in cheeriness, good color, clear skin, and healthy hair and teeth. A time budget may be of great assistance in forming habits leading to good health, just as a budget of money leads to wise spending. With a time budget and money budget well established, you must learn to be an intelligent shopper. All these things will be discussed in the chapters which follow in this unit.

CHAPTER I

IT IS EASY TO BE GOOD LOOKING

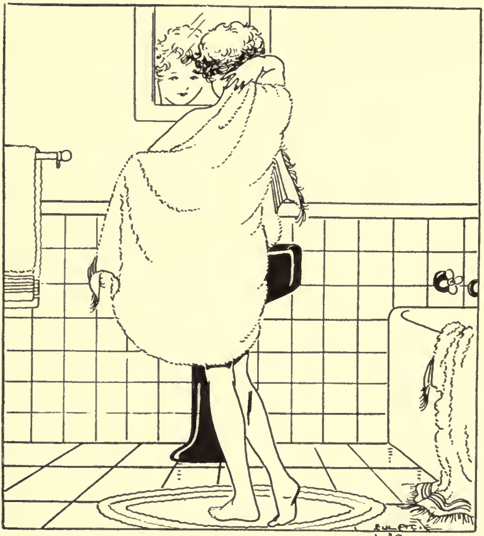
What It Means to Be Good Looking. — We all want to be good looking, even if we can't define "good" in this sense. And we know the difference between artificial and natural beauty. One is bought at the drug store and put on the outside; the other is developed from within by personal hygiene. The latter results in pep, cheeriness, a clear skin, a good color, shiny teeth, sparkling eyes, and healthy hair.

What is your ideal of a good-looking girl and boy? Write down the qualities which you think they should have and then see if your list is like the one below.

An Ideal of Health and Beauty

A healthy, normally built body
A straight, natural posture
A graceful, easy carriage
A smooth, healthy skin
Glistening hair
Clear, bright eyes
White, sparkling teeth
Well-kept hands
Well-manicured nails
A well-groomed appearance

To attain this ideal we must acquire certain habits: keeping our entire bodies clean, eating and drinking the right things at the right times, and standing, sitting, exercising, and sleeping properly. These we shall now take up more in detail.



Tub or Shower?
Form the habit of bathing frequently.

1. *Bathe frequently.* "Cleanliness is next to godliness," and it is also next to health. Unless we keep our bodies clean we cannot be healthy. Frequent baths keep the pores open and get rid of the waste matter that is left upon the skin after perspiration has evaporated.

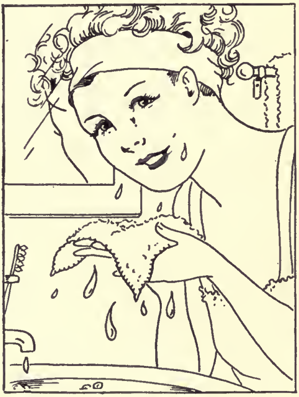
Bathe frequently with warm water and soap. Many people like a cold shower in the morning, but a cold bath is not sufficient to keep the body clean.

Strong perfumes should never be used in an attempt to destroy body odors. To prevent any disagreeable odor, as from the armpits, use a reliable commercial deodorant after bathing.

Activity. — Make a list of reliable deodorants, which are quite safe to use. Give the general directions for the one or ones which you think are best.

2. *Change the underclothing often.* After a bath, put on clean undergarments. Even when a bath is taken daily, the undergarments absorb a certain amount of the perspiration and oily secretions of the body. As undergarments are easily soiled, they should be changed at least every other day or oftener. At night hang them near an open window and during the day hang all night garments where they can air.

3. *Keep the complexion clean and attractive.* Schoolgirls usually have good complexions which are easily kept so. Because the texture of the skin varies with different people, try to find out the best treatment for your complexion. A thorough cleansing with soap and water the last thing at night leaves the skin refreshed. Since at the present time cosmetics are used so extensively, some suggestions seem timely.

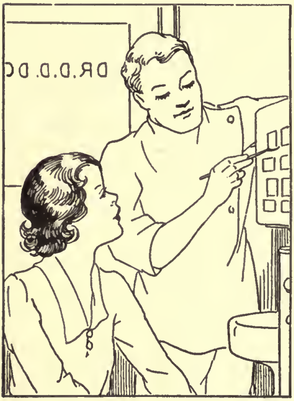


KEEP YOUR SCHOOLGIRL COMPLEXION

"Cosmetic" comes from the Greek word meaning "ornament" and is anything applied to the skin to improve the appearance. Some cosmetics are harmful to the skin and it is dangerous to use the wrong kinds or even to apply the right ones unwisely. If they give an unnatural, artificial appearance, the use is wrong. Excessive amounts of cosmetics are not used by the well-groomed. The natural girl needs little or no make-up. Paint your cheeks from the inside by guarding your good health.

If you use cosmetics, first rinse the face with cold water; second, wash it with a pure soap, lather and rinse thoroughly in warm water and then in cold; third, if desired, apply a good cold cream and massage lightly; fourth, powder, rouge, and powder over the rouge. Always cleanse the face thoroughly before going to bed by wiping off with cold cream any cosmetics and then washing the face with soap and warm water.

Most lip-sticks are harmless, but they should be used sparingly. The average girl does not need any, but if you have pale lips, apply just enough to make them look healthy.



Visit Your Dentist
Brush your teeth twice a day; see your dentist twice a year.

Activity. — Write a paragraph in which you state your opinion of cosmetics for the high school girl. Demonstrate the right use of cosmetics.

4. *Take care of the teeth daily.* Clean, healthy teeth add much to one's health and personal appearance. Unclean and decayed teeth cause offensive breath, and are often the source of ill health. For these reasons, the teeth should be brushed thoroughly morning and night, and preferably after each meal. Have a medium-size, well-shaped toothbrush with stiff bristles of uneven length, and use some reliable tooth powder or tooth paste. Clean your brush after using, hang it in the air, preferably in the sunshine. The following method not only cleans the teeth but stimulates the gums:

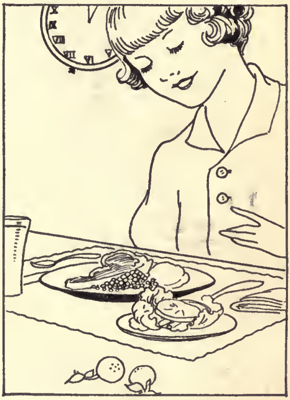
(1) Brush the upper teeth downward.
(2) Brush the lower teeth upward.
(3) Brush inside and outside and the grinding surfaces.
(4) Rinse the mouth thoroughly with water.

To clean between the teeth, use dental floss, holding it firmly between the fingers, and moving it gently back and forth, exercising care not to injure the gums. Then wash the mouth thoroughly with a good commercial mouth wash or a warm water soda and salt solution by holding the solution in the mouth and forcing it back and forth between the teeth.

Go to a dentist at least every six months and have the teeth cleaned and examined to see if they are in good condition. When cavities appear, they should be filled at once because delay means suffering, greater expense, and possible ill health, all of which can be avoided by proper attention. It is usually cheaper to go to the dentist every three months than once a year.

Activity. — Collect pictures of suitable toothbrushes and select the one which is best suited for brushing your teeth. Give use of the toothbrush.

5. *Eat good food regularly.* Adequate food, eaten regularly, is essential for health. The body must have foods which will build up and repair the body, give fuel or heat and energy, and regulate and protect the body processes.



Dinner Is Served

Good meals, eaten regularly, will help to keep you fit.

Fruit and vegetables are very important in a daily diet because their flavors make food attractive, and the vitamins which they contain give us an appetite, make us grow, help us resist disease, and prevent defective teeth.

Meat, milk, eggs, and some nuts build up the body and furnish some heat and energy.

Cereals give heat and energy, and are valuable in proportion to their expense.

Sugars and sweets are used for fuel in the body but are not so important as the other foods. Candy dulls the appetite if eaten alone, so it should be eaten only after meals.

Fats, including cream, butter, fat meats, oils, and shortening are rich foods and give us much heat and energy.

Be sure that you drink some milk and eat fruits and vegetables, especially the green leafy varieties, each day.

6. *Drink plenty of water daily.* Drink water freely, before breakfast, at intervals all during the day, and after the evening meal. Six to ten glasses are not too much a day. Water serves three main purposes: it aids in regulating the body temperature, helps the skin to function, and assists in the disposal of body wastes. Form the habit of drinking at least six glasses of water daily, at regular intervals.

H_2O
Drink from six to ten glasses of water a day.

7. *Have the proper elimination daily.* Careful attention must be given to the disposal of wastes from the body. Constipation is one of the chief causes of ill health and ugly complexion; it can be prevented by the habit of having a bowel movement at a regular time each day. Health and beauty on the outside result from health on the inside. How can we acquire this habit?

(1) Select a suitable time, preferably before or after breakfast.

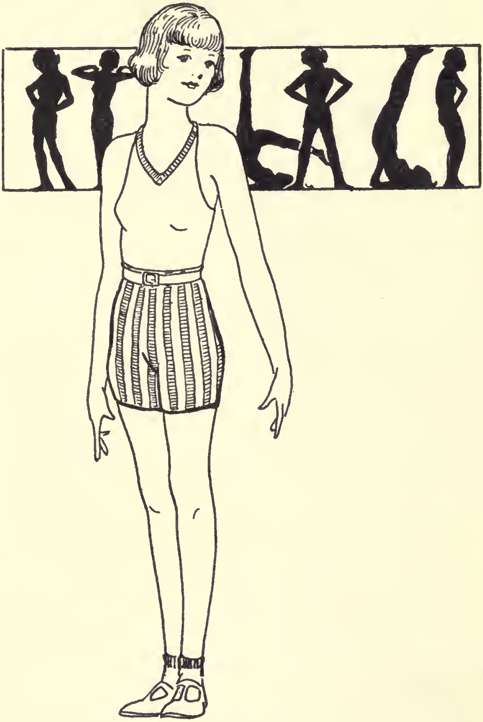
(2) Drink plenty of water. A glass or two of water immediately upon rising will aid in proper elimination.

(3) Eat fruits and the root and green vegetables.

(4) Take some form of regular exercise out-of-doors.

8. *Maintain a correct posture at all times.* Good posture is quite necessary if one is to be healthy, beautiful, and well-groomed. The clever girl who is vivacious and lively is the girl who carries herself correctly. Stand before a mirror and study your posture.

You should stand with head erect, shoulders slightly thrown back, diaphragm contracted and most of the weight on the balls of your feet. For a correct sitting posture, sit well back in your chair with feet flat on the floor. The girl who sits, stands, and walks properly is much more attractive than the girl who is careless. Even beautiful clothing will not make you chic and smart unless you have style in the manner in which you wear your clothes. Have you ever heard the remark that some girl can put on almost any kind of clothing and yet look attractive? This is due to the fact that she wears her clothes well and carries herself right. To have correct posture and poise we must practice correct sitting, standing, and walking at all times.

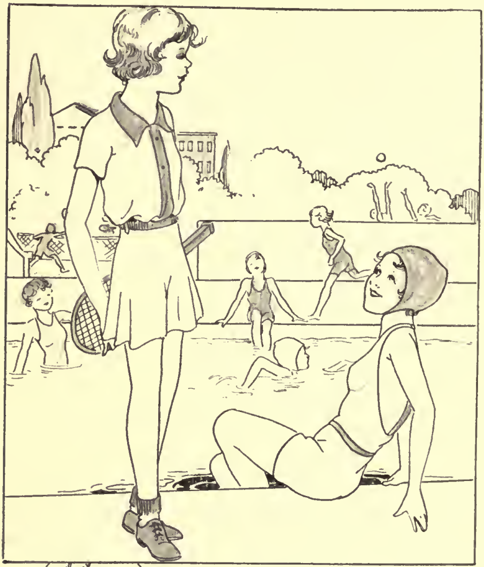


GOOD POSTURE DEVELOPS POISE

A course in posture, stance, and movement will add immeasurably to a girl's future happiness and to her claim to beauty and charm.

Activity. — Study your posture, sitting, standing, and walking. Suggest exercises for improving your posture. Practice these exercises regularly and note improvement.

9. *Sleep at least eight hours in an airy room.* Do you know you grow while you sleep? Shakespeare calls sleep the "chief nourishment in life's feast." Plenty of sleep is necessary for good health. A high school student needs from eight to ten hours of sleep, preferably nine, adults eight hours, while younger children of school age need at least eleven hours. The pupil who has the right amount of sleep will be healthier and a better student than the one who has too little. Below are listed some conditions favorable to sound sleep:



Health Is Wealth

If you would have pep and charm, take some form of exercise out-of-doors every day.

(1) Have a quiet bedroom.

(2) Take a warm bath of body temperature just before going to bed.

(3) Go to bed at the same time almost every evening.

(4) Have plenty of ventilation by opening the windows wide.

(5) Sleep without a pillow, if possible.

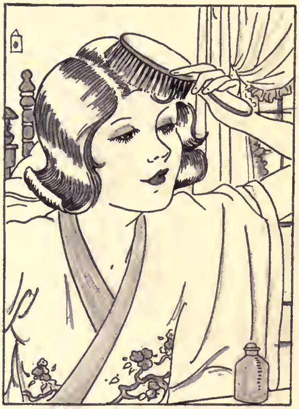
(6) Relax immediately upon getting into bed.

(7) Think happy thoughts and of how much you have to be thankful for.

10. *Take some exercise daily out-of-doors.* We all develop by exercising in the open. Playing in the fresh air and sunshine is one of the best tonics for keeping well. It builds up muscles, stimulates the organs of the body, speeds up the circulation, and keeps one well and happy. Of course we must dress comfortably for exercise, not the way our grandmothers did to play tennis or to swim.

11. *Care for the hair, hands, nails, and feet.* Even if we take a daily bath, we must give special attention to the care of the hair, hands, nails, and feet.

Care of the hair. — "A woman's crowning glory is her hair." Beautiful natural hair makes such a difference in one's personal appearance that it is well worth the effort to take care of it. Hair requires special attention because it accumulates dust.



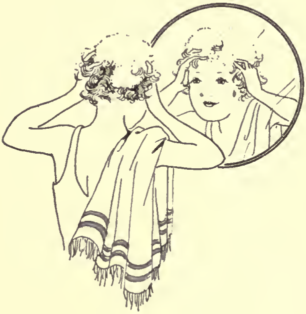
A DAILY BRUSHING

A good stiff bristle brush, if used daily, will bring life and luster to your hair.

A daily brushing and combing not only helps to remove the dust and keeps the hair glossy and full of life, but stimulates circulation and allows the scalp to breathe.

Frequent massaging of the scalp is necessary to keep the hair in a healthy condition. When massaging, begin at the back of the neck by pressing the thumbs at the base of the head as this arouses the circulation through the blood vessels which feed the scalp. Then gently move the scalp by pressing upward with both hands and continue the motion over the entire head.

A frequent shampoo is necessary. Different kinds of hair require different kinds of treatment and shampooing. Each girl must know what is best for her hair to keep it healthy and clean. If the hair is dry, it should not be washed too frequently, as this makes it lifeless and brittle. If the hair is oily, more frequent shampoos are necessary, about once a week. Every shampoo, if given correctly, will leave both the scalp and the hair clean. Of course, a shampoo may be had in a beauty parlor or given at home. If given at home, these suggestions may help you.



An Aid to Beauty

(1) Brush the hair thoroughly.

(2) With the finger tips gently massage and rotate the scalp until it is loose and feels good.

(3) Wet the hair first with warm water.

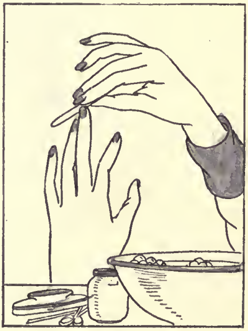
(4) Apply a good liquid soap (do not rub a bar of soap directly on the head) first at the hair line in front and then work back. Rub and massage the scalp vigorously as you shampoo the head, and rinse in warm water. Repeat the soaping and rinsing until the scalp and hair are thoroughly clean. Three times generally suffice. If the water is especially hard, a lemon or vinegar rinse followed by a dash of water at the last is advisable. In general, blondes should use lemon — about 1 lemon to a quart of water; brunettes should use vinegar — 1 to 2 tablespoons of vinegar to a quart of water. Dry the hair by rubbing the scalp with a towel and massaging the scalp, then brushing the hair. Of course, if the hair is dried close to the head as in the case of a wet wave, the wave is put in while the hair is wet.

Nothing ruins beautiful hair more than repeated curling until it is frizzy and lusterless. Every individual must decide whether she shall wear her hair straight or waved. For some, straight hair is much more becoming. If you have your hair curled, have it so waved that it looks natural. However you wear your hair, keep it clean, well-combed, not over-curled, and attractively arranged.

Activity. — Select a picture from a magazine or newspaper of a type of hair arrangement which you think would be becoming to you and help you to appear well-groomed. What care is necessary to keep your hair well-groomed?

Care of the hands and nails. — Clean and well-cared-for hands and nails give one a feeling of being well-groomed. Wash the hands frequently, using a nail brush to scrub the nails. As the hands are dried, press the cuticle back with the towel to help keep the half moons showing. Do not let the nails grow long, as extremely long and highly polished nails do not give an appearance of being well-groomed. Daily care and a weekly manicure will keep the nails in good condition.

Form the habit of a weekly manicure and see how easy it is to care for the nails and to improve their appearance. Here are some hints:



YOUR HANDS

The regularity of a weekly manicure is important.

(1) File, do not cut, the nails to conform to the oval shape of the fingers. Have the length about even with the finger tips, filing each side of the nail toward the center.

(2) Soak the fingers in warm, soapy water and dry.

(3) With the flat end of an orangewood stick, gently work the cuticle back, applying a good oil or vaseline to soften the cuticle.

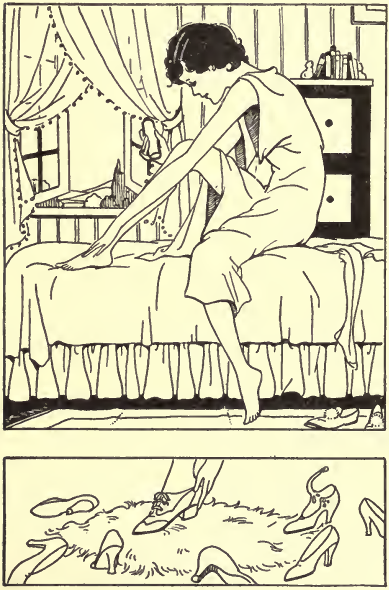
(4) Scrub the nails with soapy water.

(5) Polish the nails with a buffer. If liquid polish is used, it should be of a natural color and so applied as to appear natural.

Care of the feet. — Most troubles of the feet are caused by improper care and by ill-fitting shoes and stockings.

A daily foot bath will do much to keep the feet comfortable and healthy. If they are tender or perspire easily add a little salt to the water. If the feet are dry and hot add soda to the water. After drying the feet thoroughly, massage them gently. Keep the nails well trimmed by cutting them almost straight across.

Foot comfort helps graceful carriage and posture. Exercising the feet strengthens the muscles and keeps them in a good condition. Simple exercises, like picking up small articles with the toes, are a great help for falling arches.



Foot Delight

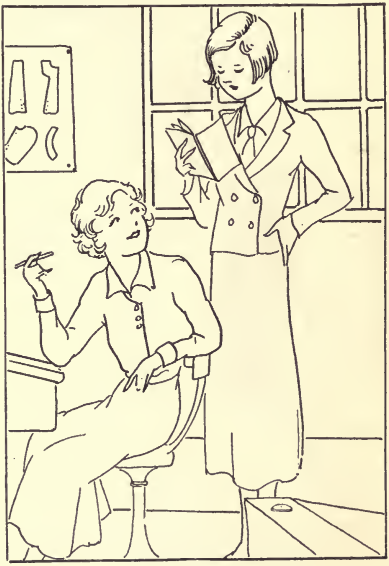
The daily care of the feet and properly selected shoes give foot comfort and aid in a graceful carriage.

Comfort is the first requirement of desirable shoes. Any shoe, oxford, slipper, or sandal which insures a springy, graceful step is stylish, and at the same time it will be comfortable when sitting, standing, or walking. As you study the shape of the natural foot, notice that the inside line is almost straight with the outside line of the big toe. When you buy a pair of shoes, be sure that they fit as to length and width by having your foot measured each time. When the foot is measured stand so your foot will be in a natural position. Shoes that are too small, too large, too short, too pointed, or too long cause discomfort and such foot troubles as calluses and corns. Besides, they will soon lose their shape.

Heels are a problem in the selection of shoes for the girls. Women have more trouble with their feet than men because they wear such high heels. High heels have a tendency to weaken the muscles and bones of the feet besides unbalancing the weight of the body by throwing it forward and pushing the toes against the end of the shoes. This causes an awkward gait and posture. If heels are too narrow the ankles wobble and the feet become very tired. Low or medium-high heels are much more comfortable and present just as neat and proper appearance for most occasions.

In brief, properly fitted shoes will have these characteristics: (1) sufficient length to allow the foot to lie naturally; (2) ample breadth for the toes to spread when walking; (3) a straight inner line so the foot will lie straight; (4) a snugly fitting instep and medium-low heels.

When buying hosiery be sure the length is correct in both the foot and leg. Hose should be a little longer than the foot to permit the spread both in the width and length of the foot. Hose should be changed daily and washed out immediately.



THE MODERN MISS

Most girls in their teens give much time and thought to the selection, care, and manner of wearing their clothing.

12. *Wear proper clothing.* To be good looking, you must be careful about the selection, care, and the manner of wearing your clothing. Healthful and comfortable clothing means much, as to be well-dressed is a joy.

Select clothing for warmth in winter and coolness in summer. Clothing must give proper ventilation to the skin. Healthful clothing should be of such material that it not only aids in maintaining the right temperature, but also takes care of the perspiration so that the skin is cooled rapidly in warm weather and not too rapidly in cool weather. A few layers of light-weight material with air spaces between will help to keep you warm by holding the body heat and preventing it from escaping too rapidly.

The kind of fibers from which the material of the garment is made has much to do with the hygiene of clothing. Too warm clothing is unhealthful because it causes one to perspire more freely than is normal. Increased perspiration must be absorbed by the underclothing. Heavy and warm clothing prevents slow evaporation in the house because air does not readily reach the underclothing; when we go out-of-doors, evaporation takes place rapidly and our body temperature is lowered too quickly.

Caught in the Rain

We usually wear light-colored clothing in the summer because light colors reflect or throw off the heat, while dark colors absorb and retain the heat. The summer clothing must be woven so that the heat may escape and air may circulate freely.

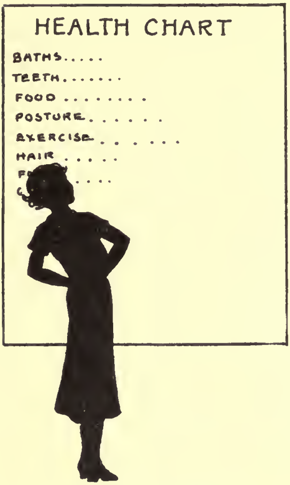
Activity. — To check your health and personal appearance follow the suggestions given in this chapter for forming habits of good health and beauty for a certain period of time. Note any changes in your health and appearance.

Changing wet clothing. — After being caught in a rainstorm or after a strenuous exercise, the clothing should be changed immediately. The body loses heat by evaporation of moisture from the skin. If this takes place more rapidly than is normal, the body temperature is lowered. If you cannot change your clothing at once, exercise to keep the body warm; then when you have the opportunity to change it, take a warm bath and rub the body vigorously.

SUGGESTED CLASS PROBLEMS

1. Discuss ideal plans of health and beauty for the members of the class.
2. Have a class discussion and demonstration of the proper use of cosmetics.
3. Appoint a committee to find information on how to care for the nails. Have a demonstration in class of a manicure.
4. Select and mount pictures from magazines which show the correct toothbrushes and the right method of brushing one's teeth.
5. Compare the relative advantages of a shampoo given in a beauty parlor and one given at home.
6. Have a class discussion and a demonstration of the process of shampooing the hair.
7. Study and check the posture of the class by observing each member for proper sitting, standing, and walking.
8. Discuss advertisements found in magazines which show how to take care of the skin.
9. Make a list of healthful suggestions found in magazines.
10. Study a thermometer. Know the normal body temperature.
11. Let the class discuss and demonstrate beneficial exercises for a high school girl.
12. Draw or select pictures of shoes which have well-shaped soles and heels.
13. Plan a score card for judging the personal appearance of a high school girl.
14. Name some home practices which one should observe to keep the hands and nails clean and attractive.
15. Discuss the value of sunshine to the health. Why is the popular sun-tan fad a good one?
16. Make a list of common eating habits which hinder good looks and good health. State your opinion of reducing diets. Name some good reducing habits.

HOME PRACTICE



How Am I Doing?

1. Keep a health chart for a month. Check yourself daily and weekly.

2. Prepare a scrapbook on health and beauty which you think would be interesting. Try to make your scrapbook attractive.

SELECTED REFERENCES

Blount, Ralph E., *Health, Public and Personal,* Allyn and Bacon.

Cades, Hazel R., *Any Girl Can Be Good-Looking,* Appleton-Century Company.

Cocks, Dorothy, *The Etiquette of Beauty,* E. P. Dutton and Company.

Gibson, Jessie B., *On Being a Girl,* The Macmillan Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow,* Allyn and Bacon.

Kinyon, K. W., and Hopkins, L. T., *Junior Home Problems,* Benjamin H. Sanborn and Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress,* Houghton Mifflin Company.

Trilling, M. B., Williams, F., and Reeves, G. G., *A Girl's Problems in Home Economics,* J. B. Lippincott Company.

Van Gilder, Ethel, *From Thimble to Gown,* Allyn and Bacon.

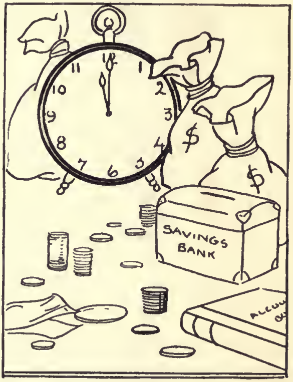
Wadsworth, Ruth F., *Charm by Choice,* The Woman's Press.

Willard, Florence, and Gillett, Lucy H., *Dietetics for High Schools,* The Macmillan Company.

CHAPTER II

SPENDING OUR TIME AND MONEY

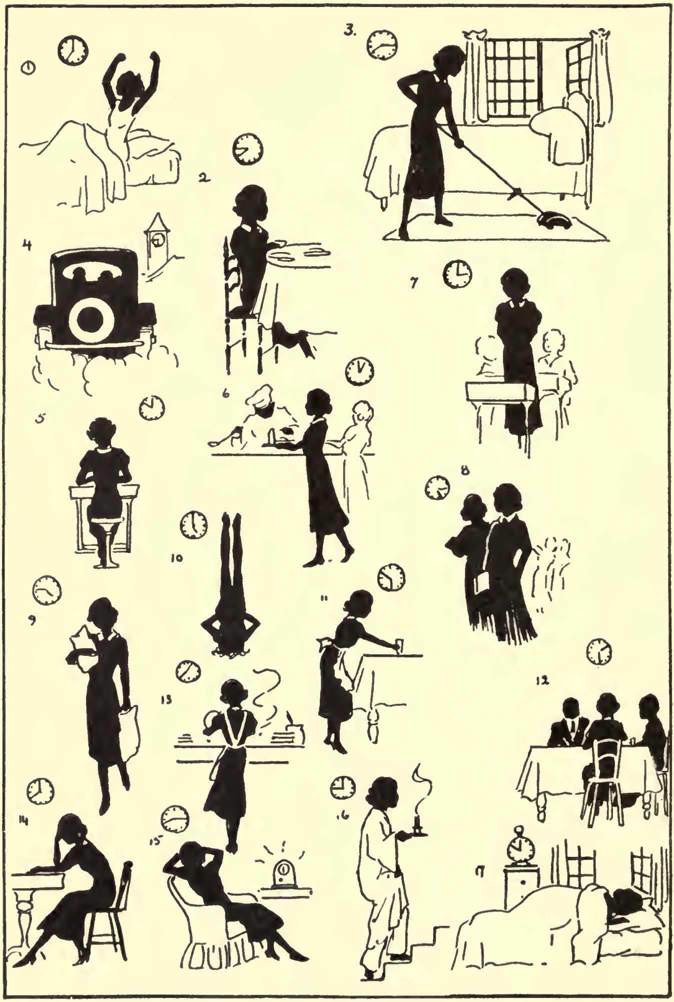
"Money is like time — lose none and you will have plenty." In the preceding chapter we found that in order to make the most of our attractions we had to learn certain things, to do certain things, and to buy certain things. Learning and doing things takes time, and buying things takes money. So we are now going to see how we can find the time and the money.



A Time Budget (bŭj′-et) — A time budget is a plan for spending your time to get the best results. It depends, of course, upon your daily duties. Schools and business houses are operated on a definite schedule, planned carefully to accomplish the most in the shortest time. Below is a suggested daily time budget for a high school student.

Daily Time Budget for a High School Student

7 : 00 — 7 : 30	Arise, bathe, and dress.
7 : 30 — 8 : 00	Eat breakfast.
8 : 00 — 8 : 30	Help in home, make own bed, and tidy room.
8 : 30 — 8 : 45	Transportation to school.
8 : 45 — 12 : 00	Time in school. (Recitation and study)
12 : 00 — 1 : 00	Luncheon.
1 : 00 — 3 : 30	Time in school. (Recitation and study)
3 : 30 — 3 : 45	Transportation home.


①
2
3.
4
5
6
7
8
9
10
11
12
13
14
15
16
17

A Daily Time Budget

3 : 45 — 4 : 30	Shopping or marketing, errands for self or mother.
4 : 30 — 5 : 00	Exercise and recreation.
5 : 00 — 6 : 00	Home work and help with dinner.
6 : 00 — 6 : 45	Dinner.
6 : 45 — 7 : 00	Help with the dishes.
7 : 00 — 8 : 00	Study any school work.
8 : 00 — 9 : 00	Recreation, listening to radio, sewing, reading, working, or hobby.
9 : 00	Get ready for bed.
10 : 00 — 7 : 00	Sleep.

How can you plan the time for natural health and beauty? Conditions vary in different homes, but by careful planning you can find time for all the twelve activities mentioned in the first chapter to help you improve your appearance. Work out your own schedule and stick to it. Below is a suggested budget for the half hour before breakfast. How many of the twelve activities are included in it?

A Morning Budget of Time for Health and Beauty

Minutes	
5	Awake and stretch. Arise immediately. Throw the cover back on your bed. Stand near an open window. Take some deep-breathing exercises.
5	Clean teeth. Drink a glass of water.
5	Lay out all the clothes you are to wear. Take a quick shower. If you do not have a shower, take a quick tub bath or sponge bath. Finish by cool water. Dry the body thoroughly. Use a mild deodorant daily.
5	Clean or manicure the nails.
5	Comb the hair.
5	Dress for school.
	Eat breakfast, including fresh fruit.

The Budget. — Having planned your time so as to get in all twelve of the contributions to good looks, you must think of money matters. First comes the family budget. Most families have a limited income so that fathers and mothers must economize to "make ends meet." A budget for spending an income aids in getting value for the money spent. Careful planning makes wise spending, and wise spending makes a happy family.

Some girls never know how their money is actually spent as they do not make a budget and do not keep a record of expenditures. As a result of this, they wonder why they are always short of money, and cannot have some of the things which they want. A budget will help solve this problem.

Two More Days — Just a Penny Left!

The budget is a plan for spending money to cover all of the expenditures which are necessary for a given time. It helps one to distinguish carefully between one's wants and needs. If you have a certain amount of money from an allowance or earnings, make a plan of spending so that you may have the things which you need and many which you would like to have.

A well-thought-out plan of doing definite things always pays well. Just as you learned that this was true about spending your time, so it is true about spending your money. Even a party would not be successful if you did not plan it well.

Making a budget for yourself is easy if you remember three main steps. First, find out the amount of your income for a certain period. If you have a regular allowance or a regular job, of course you will know how much you will receive each week, month, or year. On the other hand, if your allowance or work is irregular, try to determine how much you have had to spend during the last month or so. Second, list the various kinds of expenses which are to be met by the income, such as every personal expense. Third, try to follow your plan as nearly as possible. At the end of each month be sure to know if you have lived within your budget.

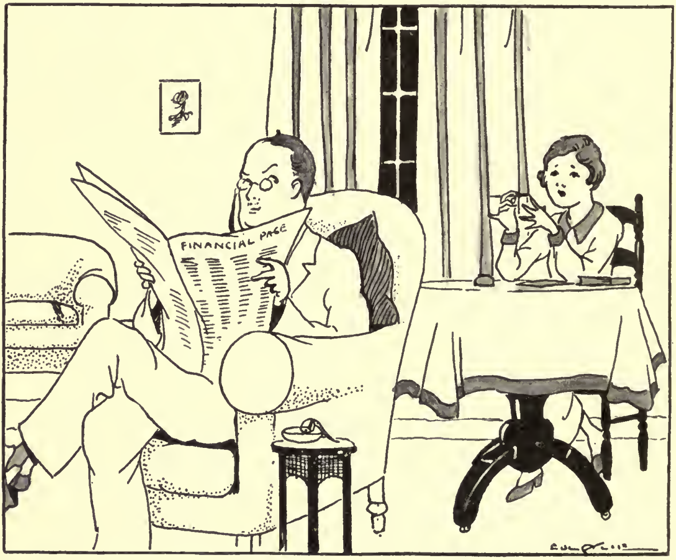
> *Activity.* — Make an estimate of the amount which it cost your parents to support you last year. Did you spend too much? If you did, use these figures and plan a budget for yourself for twelve months to show how you could reduce expenditures.

Your Personal Expenses. — How much money did you spend last week? Does this include clothing? Make a list of everything which you have in the way of clothing accessories. Be sure to include the cost of each article. Also make out a list of the clothing and the cost of what you are wearing. This will give you an idea of what your clothing costs. But clothing is not your only expense. Your parents must give you a place to live; keep you comfortable, well, and happy; and educate you. Let us see what items money must buy for you almost every day:

A home in which to live. If your family owns the home, what expense almost equals the rent?
Food to eat three times a day.
Clothing to wear.
Fuel and light.
Laundering, cleaning, and upkeep.
Education, books, magazines, and school supplies.
Carfare.
Amusements.
Private lessons.
Gifts.
Dentist's and doctor's work.
Other incidentals, such as stamps, stationery, candy, and beauty aids.
Savings.

Activity. — Write a paragraph telling how you would plan to spend fifty dollars if you were given that amount for your own.

Keep a daily record of expense in a small book carried in a pocket or a purse. You may buy an expense book or make one by ruling the pages of a blankbook into columns. Enter the expenditures of each day and total them at the end of each month. Then subtract the sum expended from the cash received during the month and carry the difference forward to the next page. The pages ruled as suggested here seem quite adequate and useful, although you may work out a different plan that would be just as useful. Try making a model page for your own personal account book and then compare it with this one.



Know Where the Money Goes

A personal account book will help you to know how you spend your money and how to live within your allowance.

A PERSONAL ACCOUNT BOOK

Income				Expenditures											
Date	Earnings	Gifts and Allowance	Total	Savings	Food	Clothing	Education	Amusements	Gifts and Charity	Carfare	Toilet Articles	Club Dues	Postage Stationery	Doctor Dentist	Cash on Hand

Such an account book will help you to keep an accurate record of income and expenditures, to know where the money goes, to form the habit of thoughtful and systematic use of money, to encourage savings, and to live within your means.

Activity. — Do you keep a personal expense account? If not, why do you think keeping an expense account might be a good plan? Do you think that a high school student should be given an allowance? Why?

Your Personal Clothing Budget. — A personal clothing budget is a plan of the amount of money spent by an individual for clothing and accessories. This amount depends upon three things: the family income, the number of persons, and their ages. Since about 15 per cent of the income goes for clothing, you can figure how much your share ought to be. In planning your clothing budget it will help you to consider these questions:

1. What is the amount of the income for your family? What per cent are you justified in spending for clothing?

2. How many kinds of activities do you enter into which

require special garments, such as golf, tennis, and skating? If a girl remains rather close at home she will need fewer clothes than one who has several social activities.

3. Can you sew well? If you or some member of your family can sew, you can have more clothes.

4. Do you select clothing suited to your type and for the different occasions? For example, would you wear a party dress to school?

WOULD YOU WEAR A PARTY DRESS TO SCHOOL?

5. Are your clothes made of a good lasting quality and style so that you can keep them clean and well-pressed?

6. What effect does the climate have? There is a difference in the clothing budget of a girl living in California and one living in Wisconsin.

7. How do prices differ in the various communities? Are prices the same everywhere? Do prices differ any in cities and small towns?

Learn 8. What proportion may one spend for each part of the clothing? Such average division as this may help you: outer clothing 60 per cent, underclothing 12 per cent, footwear 13 per cent, and accessories 15 per cent.

9. Consider which type of clothing budget you should use, a one-year or two-year plan. On a one-year basis, a complete wardrobe is purchased every year, which means fewer garments and wearing them constantly. This is used often for a child during its period of rapid growth. The two-year basis provides for a complete renewal of the wardrobe every two years. Each garment is worn on the average of two years and articles that

can be substituted for one another are bought in alternate years. For instance, a suit may be purchased one year and a coat the next year. This plan gives opportunity for purchase of clothes of better quality. Girls of high school age usually plan their clothing on a two-year basis.

To keep a clothing budget, first find out the amount of the family income, take 15 per cent of this amount, divide by the members in your family, and see how much you may spend each month and for the entire year. Secondly, take an inventory of all the clothing which you have at the present time. Third, if you use a budget plan similar to the one on page 28, plan the articles of clothing which you will need this year and the amount you have allowed for each article. When you buy the article list the price you paid.

THE CLOTHING BUDGET

A well-planned clothing budget, if carried out successfully, will help you to have more and better clothes for the same amount of money.

Now that you have learned how to plan a clothing budget, the next step is to know how you may receive benefit from such a guide. To gain real value from a clothing budget is the same process as that used to receive the best from anything. Careful planning is good, but it is not enough. You must follow your plan. Use the form on the next page, make a clothing budget for yourself, follow it carefully, and see how worth while it is.

Activity. — Determine the amount of your allowance for clothing for the past year. Using this same amount, plan your clothing budget for the next two years. What articles of clothing should be planned to last more than one year?

A CLOTHING BUDGET

Articles of Clothing	Amount of Money Allowed by Clothing Budget	Clothing on Hand	Clothing Needed This Year	Amount Paid for Each Article	Clothing Needed Next Year
Outer Clothing 60% Coats Suits Sweaters Dresses School Party					
Underclothing 12% Lingerie Night clothes					
Footwear 13% Shoes Hose					
Accessories 15% Hats Handkerchiefs Gloves Scarfs Purses					

SUGGESTED CLASS PROBLEMS

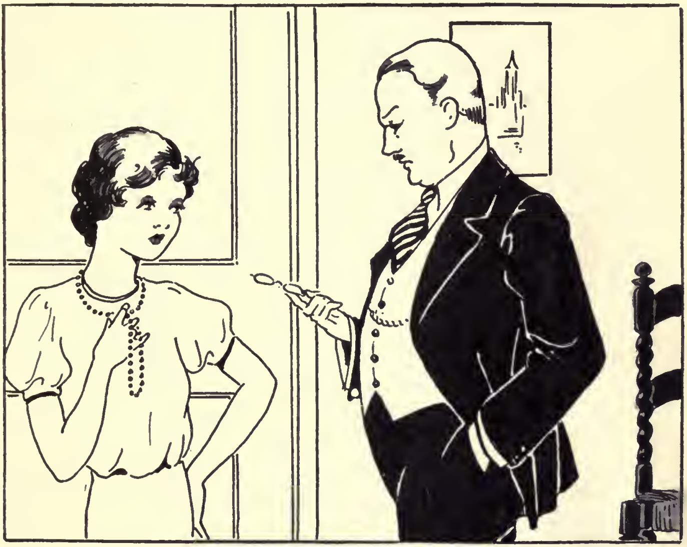
1. Make a morning budget of time for health and beauty that you use every morning. List the main headings as in the one on pages 19 to 21. Time yourself for every one, then compare your budget with the model one.

2. Estimate the total cost of the clothing which you wore to school today. List each article with its price, then find the total amount. Multiply this by the number in your class.

3. Make a list of the clothing which you wore to your last party. Estimate the total cost of this ensemble.

4. How much allowance would you suggest for a ninth-grade girl, an eleventh-grade girl, and a twelfth-grade girl? Should an allowance be given by the week or by the month? Why?

5. What should parents do when a boy or girl asks for additional money beyond his or her allowance?



A "TOUCHING" SCENE

6. Let each one report on her individual clothing budget each month to discuss wise plans of saving and suggestions for buying clothing.

7. Plan an ideal clothing budget for a yearly allowance of $40 and one for $85. Make a list of the articles of clothing which you select. Give the price of each. From magazines and fashion books select pictures to illustrate each of the articles of clothing which you selected.

8. Discuss the following problems in class:

(*a*) Ann Jackson must live in town to complete her senior year in high school. Plan an expense account for her.

(*b*) If you earned $10 a month, what difference would it make in the family budget?

(*c*) When a high school girl earns some money what should she do with it?

(*d*) Jane Andrews is a freshman in high school; her sister Mary a junior. Which one should spend more for clothes?

(*e*) Mary Andrews is a junior and her brother Dick a senior in high school. Which one should be allowed more for clothes, or should the allowance be the same?

9. Take stock of your own expenditures. Do you spend your allowance or earnings wisely? Do you spend too much? Are you saving any money?

HOME PRACTICE

1. Determine if you are spending more than your share of the family income for clothing by making a list of all of the articles of clothing which you have at the present time. Give the price paid for each and add the total amount. Is the total amount too much or too little in proportion to the family income?

2. Keep a personal account for at least three months to see what you actually spend.

SELECTED REFERENCES

Abel, Mary H., *Successful Family Life on the Moderate Income,* J. B. Lippincott Company.

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl,* J. B. Lippincott Company.

Groves, Ernest, Skinner, Edna, Swenson, Sadie, *The Family and Its Relationships,* J. B. Lippincott Company.

Justin, M. M., and Rust, L. O., *Problems in Home Living,* J. B. Lippincott Company.

Matthews, M. L., *The House and Its Care,* Little, Brown and Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress,* Houghton Mifflin Company.

Taber, C. W., and Wardall, R. A., *Economics of the Family,* J. B. Lippincott Company.

CHAPTER III

SHOPPING WISELY

Having budgeted your income, it is time to shop. Every girl likes to go shopping. It is really a fascinating game. A girl who knows what she wants and how to buy it spends less money and dresses better than a girl who has no knowledge of how to buy fabrics or clothing. If we plan our shopping carefully, study values, go about it calmly, and treat the salesgirl kindly, we shall buy satisfactorily and enjoy doing it.

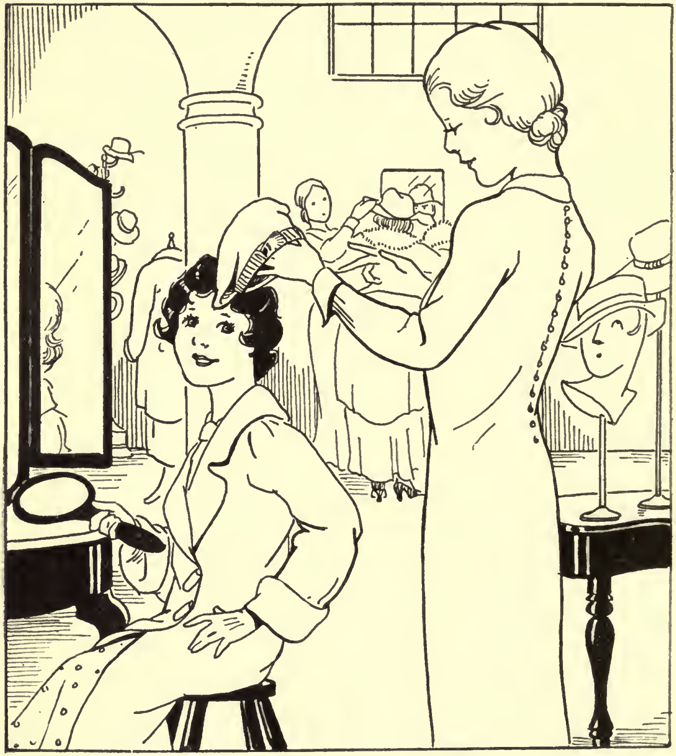
How to Be an Intelligent Shopper. — There are certain requirements for intelligent shopping.

First, make a list of what you really need and decide how much money you can spend. Buy the best you can afford, as good materials wear longer, look better, and take less care. It is not so much what a garment costs as the wear and satisfaction it will give that should be considered.

Second, learn to know and judge materials. Every girl should know something of textile fibers and their uses, whether or not they will keep their shape, crease or wrinkle easily, or become rough and ugly.

Third, buy standard fabrics and garments at reliable stores. Avoid imitations, and cheap trimmings and novelties. A detailed study of textiles will help you to know the values of different fabrics. Trade-marks and labels of reliable manufacturers are usually guarantees of quality and workmanship.

Fourth, know the materials and garments which make you well-dressed. Your clothing should be suited to your type; you must know what design, color, and fabrics you can wear best, and what clothing is suitable to the various occasions.



A PLEASANT COMBINATION

An agreeable customer — a courteous saleslady.

Fifth, have a knowledge of shopping etiquette. Be fair, kind, and courteous to the salesgirl who serves you, and she will treat you in a like manner. Do not cause the salesperson unnecessary work in showing articles when you are just looking and have no intention of buying. If you return later to buy, give the salesgirl who first showed you the article the opportunity to make the sale. Be sure to give the salesgirl the necessary information so she can help you with your purchases and give you good service. Do not allow anyone to sell you something you do not need or want. You should be able to judge when a *sale* is a real sale if you know values and the regular price of merchandise. Remember that a bargain is a bargain only if you need it. Do not abuse the privilege which most stores allow in giving samples, delivering packages, and sending articles on approval, as, after all, the buyer has to pay for these privileges.

Shopping
Pad
Jane Doe

Lest You Forget

Sixth, shop early and take care of your purchases as soon as you get home. Hang all outer garments on hangers and put other articles of clothing in their special places. Roll materials, wrap them in tissue paper, and put them away.

Activity. — Do you agree that a wise shopper knows how much she has to spend and never spends more, and knows what she wants to buy and insists on having what she wants? Why? List points which are important to remember when shopping.

A Shopping Memorandum (mem′-o-răn′-dŭm). — To shop efficiently you should buy all of the correct materials and findings needed to complete the garment. To help you do this, have a shopping memorandum such as that given on page 34.

Always consult your budget to see how much you can afford to spend. Try to keep within this limit.

READY-MADE OR HOME-MADE

SHOPPING MEMORANDUM

On (*Date*) , 19 , I, (*Name of student*) , will get everything needed to make the (*Name of garment*) . This means that I must purchase such a list which will include:

- Material
    - Kind
    - Width
    - Price per yard
    - Number of yards
    - Cost of material
- Trimming
    - Kind
    - Amount
    - Cost
- Findings
    - Pattern
    - Thread
    - Fastenings

Home-made versus Ready-made Clothing. — Shall we make our clothing at home or buy it ready-made? In comparing garments made at home with the ready-to-wear apparel one should consider the quality of the material, the style, the suitability, the workmanship, and the cost. The amount of time which one has for sewing and the value of that time are also important factors.

Whether a girl buys her clothing ready-made or makes it at home or at school, she is becoming a spender and a consumer and needs to know certain standards of merchandise. Let us list some pros and cons on this question. Can you add any others?

Home-made Clothing	Ready-made Clothing
1. For a reasonable amount of money, material of an excellent quality can be purchased.	1. The material used in a ready-made dress is often of a poorer grade than material bought for an equal amount of money.
2. A home-made garment may have the same design and decoration which distinguish the truly artistic.	2. Conservative styles are difficult to find in the less expensive dresses, while extreme styles are usually of short duration.
3. A woman or a girl with time to spare can use it to advantage in making her own clothes.	3. The business person cannot afford to spend time in planning and making clothes.
4. A home-made garment can be designed and fitted to conform with any figure.	4. Often there is need of alterations which are expensive and sometimes change the effect of the garment.
5. Home-made garments of good materials, firmly stitched, hold their shape indefinitely.	5. Inexpensive ready-made garments lose their shape and rip easily.
6. The style and fabric must be selected, taking care that they will be suitable.	6. A wide range in style and fabric is offered which may be compared with others before final selection.
7. A home-made dress cannot be put together on a moment's notice.	7. A ready-made dress can be purchased on short notice.
8. A home-made dress, made by "one who knows," may have the same distinction as a ready-made one, and at much less cost.	8. Unless the maker of a home-made garment knows how, the ready-made article has a more finished appearance.
9. The total cost of a home-made dress of good style and quality is much less than that of a ready-made one.	9. The cost is much more for a ready-made garment, but much time and effort have been saved.

Add to these points on either side the satisfaction given by the finished garment and let the wearer decide the question so she will be happy and well-dressed in her selection of garments.

Activity. — When do you think it is cheaper to buy goods ready-made and when to make them at home? Estimate the cost of a dress made at home and compare the cost with the same type and quality ready-made.

Where to Shop. — Whether we buy the materials or the finished garment, we must know where to shop. In order to help a community we should shop at home whenever possible.

The Department Store. — Generally it is easier to make all of our purchases in one store than to shop around at several. In a large department store it is possible to buy everything needed for making clothing, or ready-to-wear garments. Many such stores have a "bargain basement" where a good shopper who knows values can usually save money.

Shopping by Mail

The Specialty Shop. — This store sells only a certain type of merchandise, such as shoes, lingerie, or millinery. It may offer a great variety in its line, but it takes longer to shop at different specialty shops than at one department store.

The Mail-order Store. — Mail-order shopping is cheap and convenient, but not always satisfactory, as we like to see articles before buying them, and the mail-order catalogue rarely gives a complete description. For this reason some of the mail-order houses have established stores like department stores.

The Professional Shopper. — Sometimes in the newpapers one sees such advertisements as, "Let Miss Penny do your shopping for you." The Miss Penny is a professional shopper who will shop for you on commission. This service is most convenient for the one who lives away from the city.

Activity. — At what kind of store should you shop? List the services and the standards which make a good, reliable store. How could you, as a buyer, help to raise the standards of a store?

The Ways of Buying. — It makes no difference how we buy; cash, charge, or installment, eventually everything must be paid for in full. As we learned in budgeting the household expenses, the happy person is the one who lives within her means.

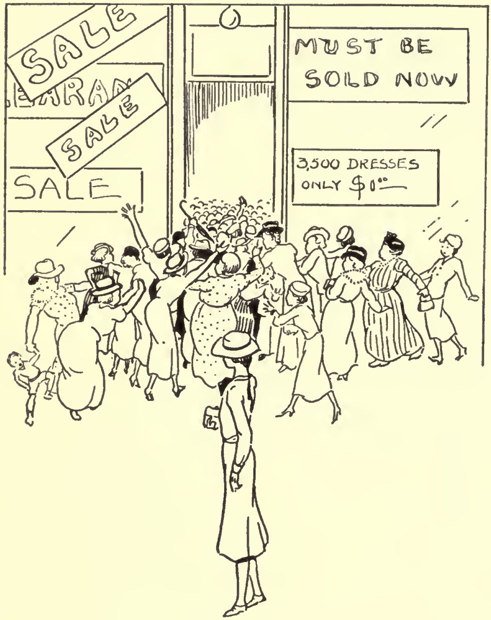
Cash Buying. — If one pays cash for merchandise one really saves time, and should save money. It is true that if all business were on a cash basis everyone could shop for less, because the merchant would not have to carry the accounts for which the buyer really pays. However, it seems that the cash buyer is given little consideration, for in most stores charge buying is encouraged.

Charge Accounts. — Most stores encourage charge accounts for their customers, probably because one will buy more often where a charge account is carried. Of course, a thorough investigation is made of the person who opens the account. The charge account is most convenient, but the bills must be paid each month, and should be paid promptly by the middle of each month following the receipt of the statement. Charge accounts may encourage extravagant buying, because it is so easy to shop that sometimes unnecessary purchases are made.

EXTRAVAGANT BUYING ?

Charge accounts may encourage extravagant buying, because it is so easy to shop that often unnecessary purchases are made.

Installment Buying. — If one buys on the installment plan great care should be taken because it is so easy to become extravagant and to make purchases which are not needed. Every purchaser who buys on the installment plan is paying more for the same article than he would have to pay at a cash store. For instance, a suit selling for twenty dollars cash would cost about twenty-two dollars and fifty cents on the installment plan. This increased price is necessary to pay for the various collections. Moreover, the firm which sells the product must have the interest on the investment. This time-carrying charge is all figured into the price which the firm asks you. Often it happens that the buyer wears out the article before it is paid for. It is a much better plan to save the price of the needed merchandise before buying it.



When Is a Sale a Sale?

In order to profit by a sale, you must know real values and shop at reliable stores.

Activity. — What are the advantages and disadvantages of cash buying and installment buying? Compare the prices of an article of clothing bought for cash and on the installment plan. What per cent extra do you pay for the latter? Do you think clothing and home furnishings should be bought on the installment plan? Why?

What are the advantages of a charge account?

When to Shop. — You get the most for your money if you shop at the right time. By planning with your two-year budget, you can usually wait for special sales. A real sale offers regularly priced merchandise at a reduced price. Reliable stores offer sales such as "January White," "Month End," and "After Christmas" in order to close out their stock and make room for the new goods. Don't be deceived by "sales" where the merchants have set out an inferior grade of merchandise. To profit by sales you must know real values and not be influenced by enticing advertisements. Good articles usually sell themselves through the recommendations of satisfied customers, and do not need constant advertising. Remember that buying inferior goods does not save you money, as these will not last so long as materials of better quality.

Seconds. — It is absolutely fair for a store to sell "seconds" if they advertise them as such. This means there is some imperfection in the articles, as in the weave of a fabric, which prevents them from being put on the market at the regular price. Often the imperfection is hardly noticeable and much money can be saved in buying seconds in such articles as hose, gloves, underwear, and some fabrics. Generally, a good salesgirl will be helpful in assisting you to select the ones in which the imperfections are the least noticeable.

Summary

A good shopper thinks out her needs most carefully and knows just how much money she has to spend. All of this careful planning saves one much time and money.

Do you, as an intelligent and careful shopper, when making purchases, know how to answer such questions as those that follow?

1. Did I plan most carefully the articles which I need so that I bought no useless articles?

2. Have I planned my shopping so that I can make my purchases most quickly and economically?
3. Am I familiar with the regular prices of standard merchandise?
4. Do I know fabrics and how to judge them correctly in order to avoid inferior materials?
5. Do I make my purchases where I get standard merchandise and the best values?
6. Have I learned the requirements of attractive dress: design, color, and fabric?
7. Do I avoid late shopping?
8. Am I kind and courteous to the salesgirl?
9. Do I give the salesgirl the necessary information about my purchases so that she can help me to buy the articles of the best value?
10. Am I careful not to abuse the approval, sample, and delivery privileges?
11. Do I realize that a bargain is a bargain only if the article is something I need?
12. Am I buying products that will help to improve the fabric and garment industry?
13. Can I avoid extravagance by saving the price of the needed article before making the purchases and not buying on the installment plan?
14. Should I buy ready-made clothing or make my own clothing at home?
15. Have I formed the habit of taking the proper care of my purchases as soon as they are taken home?

SUGGESTED CLASS PROBLEMS

✓ 1. Tell the class of an interesting shopping trip which you have made.

✓ 2. List suggestions which you think would help you to be a better shopper.

3. Plan an ideal memorandum pad which would be convenient to use in shopping. Would you include space for the price which you expect to pay and the price which you did pay?

4. Let the class discuss "sales" which stores of your town or city have occasionally.

✓ 5. Bring five advertisements to class. Discuss them as to value of reliable and standard products.

6. Have the class discuss and compare home-made and ready-made garments of the same type. Make a list of the many points both in favor of and against ready-made garments.

7. Discuss the effect which education might have on the buying public.

8. Find out the local and state regulations of the fabric and garment industry.

9. Make a list of the chief characteristics used in advertising fabrics and ready-made garments as found in the advertisements of your newspaper.

10. Make a list of points to remember when buying fabrics or ready-made garments.

11. Discuss methods of buying in some foreign countries as compared with those in this country.

12. Discuss the practices which make possible the sale of ready-made dresses for $2.98 and $3.98 each.

SELECTED REFERENCES

Buttrick, Helen G., *Principles of Clothing Selection*, The Macmillan Company.

Chase, Stuart, and Schlink, F. J., *Your Money's Worth*, The Macmillan Company.

Dyer, Elizabeth, *Textile Fabrics*, Houghton Mifflin Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

McGowan, Ellen B., and Waite, Charlotte A., *Textiles and Clothing*, The Macmillan Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress,* Houghton Mifflin Company.

Sage, Elizabeth, *Textiles and Clothing,* Charles Scribner's Sons.

Story, Margaret, *Individuality and Clothes,* Funk and Wagnalls Company.

Van Gilder, Ethel, *From Thimble to Gown,* Allyn and Bacon.

Woolman, Mary S., *Clothing: Choice, Care, Cost,* J. B. Lippincott Company.

UNIT II

THE ART OF DRESSING WELL

WE have seen in Unit I that an attractive appearance depends upon keeping healthy and wearing suitable clothes. We learned that to keep healthy and charming we must budget our time; to get good clothes we must budget our money and shop wisely.

Now we are going to learn that we need never be misled by the thought that it takes a large amount of money to have attractive clothes; for the careful expenditure of a small amount of money, when the buyer has a knowledge of the art of clothing — that is, design, line, color, and fabrics — will result in a wardrobe which is appropriate for any type and occasion and most chic (shēk).

CHAPTER IV

DESIGN, ITS NEED AND USE

Beauty in any object or garment is achieved by correct design and line arrangement. A good design is pleasing because there is order and only one main center of interest. In order to be well dressed, we must know good design and how to secure it. Good designs do not just occur, but they require careful study.

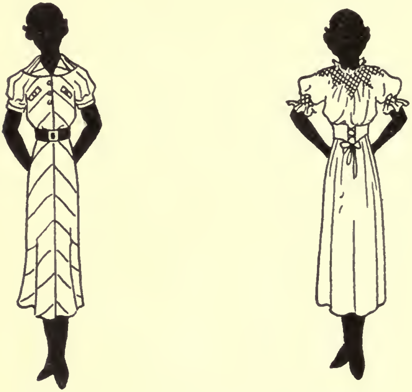
HOME
SCHOOL
SPORTS
PARTIES

Kinds of Design. — Design is any orderly arrangement of lines, shapes, and colors. It involves the problem of choosing these and arranging them properly. A good design shows not only an orderly arrangement but also beauty in the finished product.

Structural Design. — Structural design is the fundamental or essential part of an object, made so by the size and shape. To illustrate: a dress is made according to a certain pattern, which is the structural design of the dress. Besides being beautiful, structural design must fulfill the following requirements: It must be suited to its purpose, simple in style, well proportioned, suited to the material of which it is made, and suited to the individual.

Decorative Design. — Decorative design emphasizes or enriches structural design. As decorative design begins where structural design stops, it should be subordinate to construction, and it must have a purpose. To illustrate: If a trimming is to beautify a dress it must seem to belong at the place applied and really become a part of the structural lines of the garment. The requirements of decorative design are that it should be placed at the structural point, become a part of the structure, and follow the lines of construction.

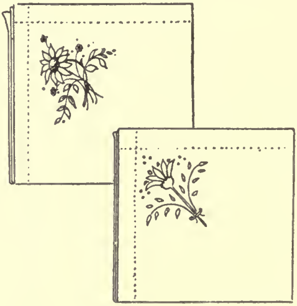
Activity. — Make two sketches to show the difference between structural and decorative design. Examine various objects in your classroom and decide which kind of design each illustrates.



Structural and Decorative Design

Structural design is the essential part or structure of an article, while decorative design is used to beautify structure.

Natural and Conventional Design. — How many times you hear of a natural or a conventional design! A naturalistic, realistic, or pictorial design is one in which the decoration appears as it is in real nature or life. On the other hand a conventionalized decoration is one in which the design has been so changed that it conforms to a certain shape and size.

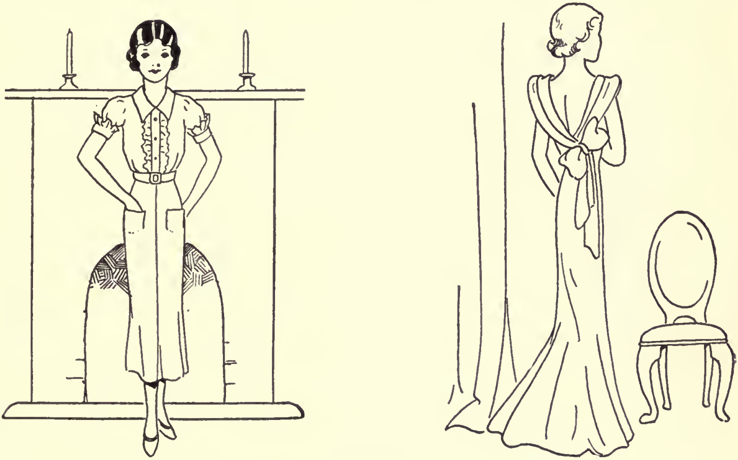


Natural and Conventional Design

Conventionalized design is more appropriate than natural design.

If the real purpose of decoration is to make a surface more beautiful, then it becomes a fact that any decoration should conform in shape and size to the surface. To illustrate: If you are planning an embroidery design for a dresser cover, keep in mind that the cover is a flat piece of cloth which is used for the purpose of protection. Then plan a design which will emphasize these characteristics of the cover.

The Art Principles of Design. — A beautiful costume is planned by the same principles which an artist uses in painting beautiful pictures or an interior decorator in furnishing a home. To know how to select attractive garments which are pleasing in design and line requires that you learn about these principles of design: balance, emphasis, proportion, and rhythm, which produce unity and harmony.



BALANCE

FORMAL OR EQUAL

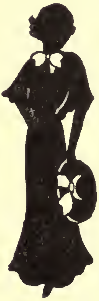
INFORMAL OR UNEQUAL

Formal balance is easily produced and readily recognized, as there is a repetition of the same lines and shapes on each side of a center. Informal balance is more difficult to achieve, as the lines and shapes vary in makeup and also in the distance from the center.

Balance. — The success of every design depends in a measure upon correct balance, which gives a feeling of rest. This restful effect is obtained by grouping shapes and colors around a center in such a way that there will be equal attractions on each side.

There are two kinds of balance: equal or formal and unequal or informal. Equal, or formal, balance is obtained when the design or objects are exactly alike on both sides of a center. This gives dignity to any design, and is most appropriate for school, street, and business clothes. Unequal, or informal, balance is secured when the sides are not exactly alike, yet the design is so arranged that it gives a graceful effect, very desirable for afternoon and party clothes.

Activity. — Draw a diagram which explains equal and unequal balance. Give the kind of balance in the dresses worn by the members of the class. What kind of balance is represented by men's clothing?



EMPHASIS

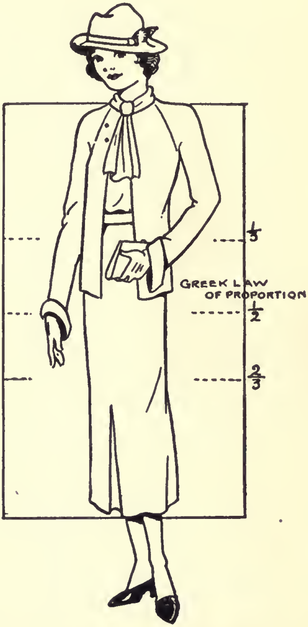
A well-designed ensemble has a center of interest to which all other parts of the ensemble are subordinated.

Emphasis. — Emphasis is really secured through subordination, which requires only one center of interest in the design and that all else shall be subordinated to it.

Always keep in mind that in dress design the chief center of interest is the face and the person, and that the clothes around it are merely the background. No ensemble is successful that is so fussy in design and bright in color that it eclipses the personality of the wearer.

Proportion. — Every time two or more objects are placed together either good or bad space division, or proportion, is established. Space relations are considered good when it is somewhat difficult to detect the divisions, but monotonous when spaces are equal.

The Greek Law of Proportion. — Some people have an instinct for good proportions, but those who have to train themselves should adopt the "Greek Law of Proportion," or ratios of two to three, three to five, four to seven, and five to eight. To illustrate the Greek Law of Proportion in a garment, if we wished to place a jacket on a dress we would first construct an oblong equal in dimension to the front area of the dress, then divide the oblong into halves and then into thirds. The jacket length would be about halfway between the one-third and the one-half division or about halfway between the one-half and the two-thirds division. By using the Greek Law of Proportion one knows how to plan panels, pleats, belts, bands of trimming, and the length of a blouse or a jacket.



THE GREEK LAW OF PROPORTION

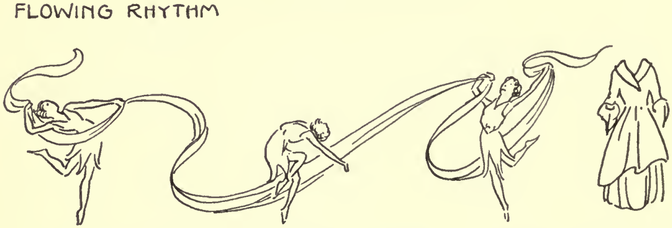
A good design is not divided into equal proportions of halves, thirds, or quarters. In this ensemble, notice that the beltline is placed above the $\frac{1}{3}$-line, the length of the jacket above the $\frac{1}{2}$-line and the pleat below the $\frac{2}{3}$-division.

> *Activity.* — Take three rectangles of the same measurements. Divide each one into spaces by drawing three horizontal lines in each at different places. Which one shows the most interesting space division? Why?

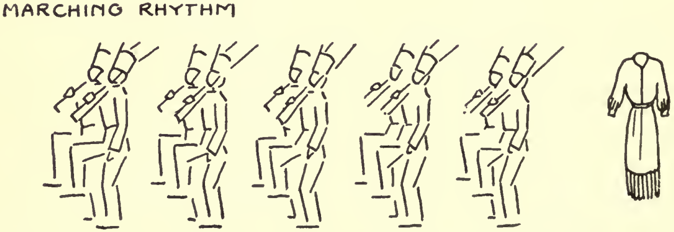
Rhythm. — Rhythm, or related movement, which is produced by repetition, causes an object to appear as a whole and not disconnected. The eye easily follows from one part to another, creating a feeling of beauty. Rhythm may be obtained in any ensemble by flowing rhythm, an easily connected or continuous curved line; marching rhythm, a regular repetition; and progressive rhythm, or gradation.

Unity and Harmony. — An object that has unity has "oneness" or completeness. Nothing can be taken away and nothing needs to be added. This is brought about through harmony, or a pleasing relation of all of the parts.

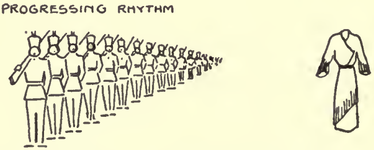
Look at the Three Drawings and Let Your Eyes Move across Each. Notice the Related Movements.



Flowing rhythm, through its lines leading on and on with an accent here and there, gives grace and charm.

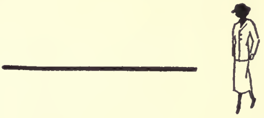


Marching rhythm, likened to staccato movement in music or the tread of soldiers' feet, is achieved by repetition at regular intervals.



Progressive rhythm, obtained through a gradation of sizes, gives an effect of rapid movement.

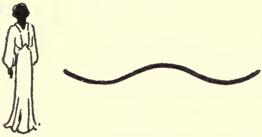
Harmony and unity in any arrangement is produced by having a definite plan in mind and selecting each part to carry out this plan, which will attract attention as a whole and not as a part. There must be harmony of shape, line, design, color, and the texture to produce unity in a design. The style of the dress harmonizes with the outline of the figure, the lines and design express the same idea throughout, and the color harmonizes with the complexion and personality of the wearer. The texture of the fabric harmonizes with the style chosen, the wearer, and the occasion.



THE STRAIGHT LINE — GOOD

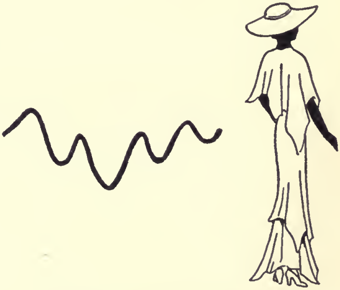
Activity. — List the principles of design found in the room where you are now, and in the dress you are wearing, in the exterior of your building, and in an automobile.

Line, Its Meaning and Effect. — As line has been called the intellectual quality of dress, care must be exercised when using it. A line may be beautiful or it may be ugly. Often the beauty of line may be directed if the meaning is understood. Line may be used as an outline of an object or to direct the eye to some point of interest in a design. In general, all lines may be one of three distinct kinds: straight, curved, and crooked.



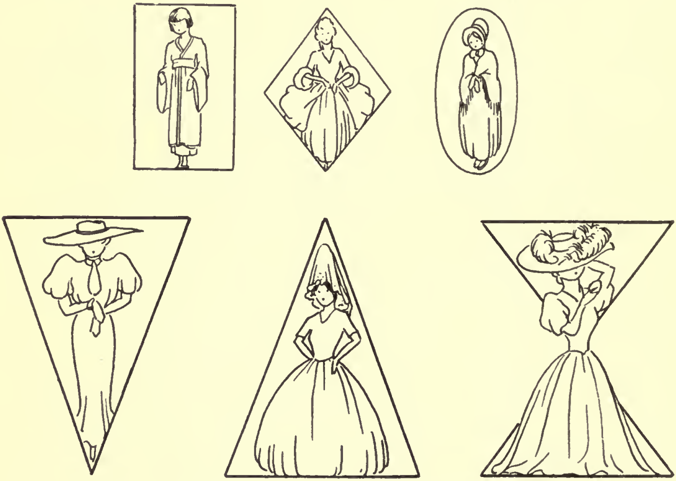
THE CURVED LINE — GOOD

The straight line, the line of strength, expresses masculinity, force, and activity. It is most appropriate for school, business, and sports clothes. The curved line, the line of beauty, expresses femininity, grace, and buoyancy. It is most suitable for social clothes. The crooked line, the line of weakness, expresses indecision and doubtfulness. This non-artistic line has no place in correct dress.



THE CROOKED LINE — BAD

The line used as an *outline*, or the *silhouette* (sĭl′-o͞o-ĕt′), has been called the keynote of the prevailing vogue, because the general outline of an ensemble (äɴ′-säɴ′-bl’) is observed first. If one can attain an attractive and becoming outline, the design or lines within the dress can be planned to create a pleasing effect. It is possible that silhouettes may assume outlines similar to a circle, rectangle, oval, inverted oval, triangle, inverted triangle, diamond, and hour-glass. While some of these outlines seem eccentric, each season one or two of these may be prevalent. In fact, throughout the ages the rectangular, the hour-glass, and the triangular have been popular. However, from whatever silhouettes are popular select the most becoming one and then modify it to suit your type and figure. Making a silhouette of a selected style helps to determine the effect upon the wearer. Try this plan before making your next new dress or ensemble.

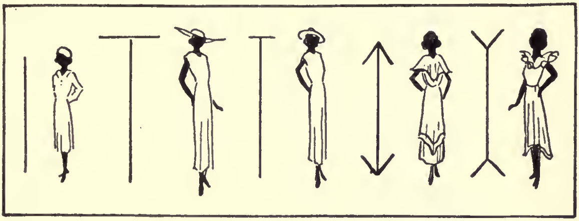


Outline First — Detail Second

The outline has been called the keynote of the prevailing mode, because one sees the outline of an ensemble before the detail structure.

Activity. — Draw the two most prevalent silhouettes of the present-day styles. What are the main characteristics of the ensembles which make these silhouettes?

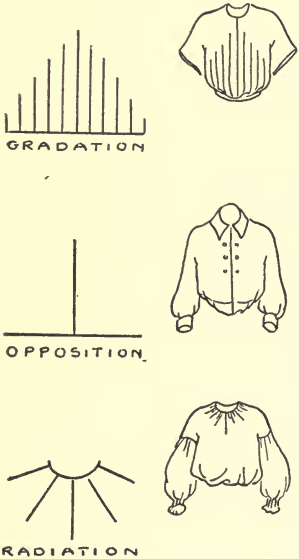
By the use of lines, illusions can be created which seemingly change proportions. A person can be made to look taller or shorter, and stouter or more slender. Lines which are broken by other lines, such as belts, collars, and yokes, give illusions of width and produce the effect of shortness and broadness. On the other hand, unbroken lines, such as panels and V necklines, give an illusion of length and height because of the straight-line effects. Certain effects are also produced by added lines. For example, if added lines carry the eye across, as in a broad collar or yoke, the width is increased. If the added line is short, the main line seems longer. Extended and turned back lines, such as trimmings which flare at the top or lower edge, also give illusions of height or shortness.



DIFFERENT LINES SEEM TO CHANGE SIZES

The lines within a dress give a garment its style and help to produce pleasing effects. Vertical lines, which may be formed by long seams, rows of stitching, panels, tucks, gores, godets, drapes, and rows of buttons carry the eye up and give an illusion of height and slenderness. Garments that have dominant horizontal lines have a tendency to make the figure appear shorter and wider. Horizontal lines may be formed by ruffles, flounces, tucks, yokes, bands of trimming, wide belts, and folds. Diagonal or transitional lines, made by various flounces, tucks and trimmings, may be used in a garment to give an illusion of height or width. These lines are generally most effective because they are different and add interest.

A design is more likely to be beautiful if there are some elements of contrast or variety present, such as lines arranged in gradation, opposition, and radiation. A waist has gradation if the tucks are graduated in length; opposition if the lines run both crosswise and lengthwise; and radiation if its lines extend from a center, as tucks around a neckline.

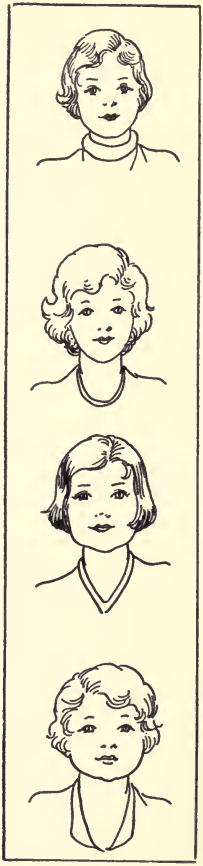


A Variety in Lines Adds Interest

The Importance of the Shape of the Face. — Although all faces are more or less oval in shape, there are four general classifications: first, the normal oval, the more or less ideal; second, the triangular oval, the long and thin, with the wide forehead and pointed chin; third, the square oval, with large features and a tendency for a square jaw; and fourth, the round oval, or the full face.

As the oval face is considered ideal, then we want to make our face appear as nearly oval as possible. A great aid toward improving our appearance is brought about through the proper treatment of the neckline.

How to Find a Becoming Neckline. — The shape of the face may be emphasized in two ways; namely, through repetition and through contrast. If the shape of the neckline or collar repeats the shape of the face, it emphasizes it through repetition. For example, a V-shaped neckline makes a pointed chin seem more pointed, or a circular neckline makes a round face seem more round. If the shape of the neckline or collar is in exact contrast to the shape of the face, it emphasizes it through contrast. For example, a square neckline makes a round face appear more round and a broad square neckline makes a pointed chin appear more pointed. Therefore, the most becoming neckline is a line which is a happy medium between the line in repetition and the line in contrast, known as the transitional line. For example, a long, oval neckline is becoming to the round or square face.



Analyze the Shape of Your Face

Is your face oval, triangular, square, or round? Knowing the shape of your face will help you to choose a becoming neckline.

After selecting necklines or collars which you think are most becoming, try them on to determine which ones really are the most becoming.

Activity. — Recall a neckline on a dress that you especially liked. Give the reasons why you thought it was becoming to you.

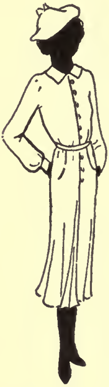
How to Place the Beltline on a Dress. — Fashion may decree that the waistline be raised, or dropped, or at the normal waistline, but it should always be modified to suit the individual and placed with careful study of the figure.

The normal beltline, placed at the natural curve of the waist, may be worn most becomingly by the average figure, but it should be avoided by the stout, the extremely slender, and the short-waisted or long-waisted figure.

Very low waistlines cut the height of the figure and are used most successfully by the very tall figure. In general the moderately low beltline, placed below the normal waistline and well above the hipline, detracts from the size of the hips and may be worn well by the stout figure.

The narrow belt or the beltline indicated by the use of piping or stitching does not demand attention. Such beltlines are especially becoming to almost all types of figures. The best plan is to try on various types and widths of belts at different heights and decide which are becoming.

Activity. — Prove that you have learned about design by sketching an illustration or selecting one from a fashion magazine of an ensemble pleasing in design and appropriate for you; for a tall slender girl; for a short stout girl.



THE BELTLINE — THE SEASONAL CHANGE

SUGGESTED CLASS PROBLEMS

1. Let the class discuss reasons why design is so essential in our clothing and home.
2. Give illustrations of design as it is used in your clothing and home-making class each day.
3. Outline the requirements of structural design and of decorative design. Select designs of ensembles to show each kind of design.
4. Select and draw decorative designs which are naturalistic and conventionalized.
5. Discuss "Unity and Harmony in Dress."
6. Analyze the kind of balance found in the dresses or suits worn by each member of your class.
7. From fashion plates select three pictures which you think show conflicting centers of interest, or no center of interest. Suggest possible changes for correctness.
8. Draw a diagram to illustrate the Greek Law of Proportion.
9. From magazines select pictures which are good illustrations

of the three kinds of rhythm: flowing rhythm, marching rhythm, and progressive rhythm. Analyze the kind of rhythm of the ensembles of the members of the class.

10. Discuss the meaning of the three kinds of lines: straight, curved, and crooked. Illustrate each kind by pictures of ensembles.

11. Illustrate with pictures of ensembles the lines used within the costume: vertical, horizontal, and diagonal.

12. Experiment with various types of collars. Cut paper collars of different styles, such as round, oval, and pointed, in both large and small shapes. Try the collars on different girls in the class. Determine the types of collars which are most becoming to each girl.

13. Experiment with belts and beltlines. Try on various widths of belts. Determine which widths are most becoming and the correct placement of them for each member of the class.

HOME PRACTICE

1. Show by arrangement of articles on your dresser that you understand balance.

2. As one of the best ways to learn is through *observation*, observe dresses, coats, and all accessories which you see in shop windows and worn by people. Criticize them as to correctness of design and decoration.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Dooley, William H., *Clothing and Style*, D. C. Heath and Company.

Downs, Marie, and O'Leary, Florence, *Elements of Costume Design*, Bruce Publishing Company.

Dyer, Elizabeth, *Textile Fabrics*, Houghton Mifflin Company.

Goldstein, Harriet and Vetta, *Art in Everyday Life*, The Macmillan Company.

Hempstead, Laurene, *The Selling Points of Apparel and Costume Accessories, Part II*, Fairchild's Publication Bureau.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress,* Houghton Mifflin Company.

Sage, Elizabeth, *Textiles and Clothing,* Charles Scribner's Sons.

Trilling, Mabel B., and Williams, Florence, *Art in Home and Clothing,* J. B. Lippincott Company.

Van Gilder, Ethel, *From Thimble to Gown,* Allyn and Bacon.

Clothing 2

CHAPTER V

HOW TO KNOW AND SELECT COLOR

"The purest and most thoughtful minds are those which love color the most." Did you ever realize the importance of color in making all the world beautiful? Think of all the beautiful colors found in nature, from the ground to the sky, in the water, and even below the surface of the earth. Color helps us to become observant, to see and enjoy nature and beauty more fully. In order to use colors intelligently in clothing and in the home we shall now learn the "how and why of it," because certain facts concerning color are as necessary as facts of mathematics or science.

Color Sensations. — An individual's likes and dislikes of color should be included, for instinctively people respond differently to the various colors. It is interesting to note that the order in the preference of the rainbow colors by people, in general, is blue, green, red, violet, yellow, and orange. It has been proven that the various colors do produce different color sensations such as these:

Red, suggestive of a fiery nature, seems aggressive and stimulating.

Orange, interpretive of the sun just as it sets, is suggestive of hospitality.

Yellow, suggestive of the sunlight, which is light itself, seems to give cheerfulness and happiness.

Green is the color of nature, which seems cool and restful.

Blue, which covers the large and distant area of the sky, suggests calmness and sedateness.

Violet, the color which the shadows of fading day seem to assume, is expressive of seriousness.

Our feeling for color has suggested expressions or figures of speech such as "seeing red" when excited, "feeling blue" when depressed, and "things look black" when trouble appears.

Observation is really the best teacher of color. Study the right and wrong use of color. Consider the color, the relation of the color scheme to the whole effect, and its effect on you.

> *Activity.* — Experiment with the six spectrum colors, red, orange, yellow, green, blue, and violet, to determine the effect which they produce. Which ones seem warm and which ones appear cool? Which ones seem aggressive and which ones receding? How would you apply this knowledge in selecting a becoming ensemble for a quiet, retiring girl; a dashing personality; and a large stout girl?

The Source of Color. — Color, as a subject in science, deals with the exact laws of light. The source of all color is light. To show this we can let a ray of sunshine pass through a triangular prism. When light passes from air into glass or water so that the ray of light strikes the surface which separates the two mediums at an oblique angle, the ray is bent, or, as we say, refracted. Consequently, in passing through the prism, the rays of white light or sunshine will be spread out like a fan and separated so that we can see all of the colors which make, up the light. These colors are called the spectrum or rainbow colors: red, orange, yellow, green, blue, and violet.[1]

Color, as a subject in art, is concerned with paints, dyes, and pigments with which one is able, by a knowledge of color, to produce artistic effects. This is the method with which we are principally concerned in our clothing and home making.

---

[1] Although many color theories have been worked out successfully, they all deal with the spectrum. The colors were once classified as red, orange, yellow, green, blue, indigo, violet.

How Colors Differ from Each Other. — Every color has three dimensions, hue, value, and intensity, the same as a box has three dimensions, length, width, and height. Perhaps you have heard other words, such as properties, attributes, characteristics, and qualities.

Hue. — Hue gives a color its name, as red or green. A hue may be changed by mixing any other color with it, by dyeing, and by placing a transparent fabric over it.

To know a color and how to name it is worth while. Every season brings forth its "new" colors. In reality the color is not new but the manufacturers have developed a new name for the same color. For example, yellow may be called gold one season, canary the next, and perhaps lemon the next season. If you learn color, you will be able to know the color family to which every color belongs. For example, pinks are from the red family, and tans from the yellow or orange family.

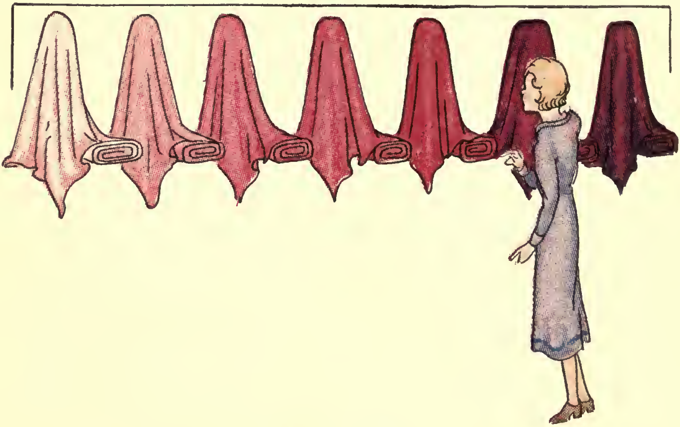
The Artist's Palette

Warm or Cool Hues. — Every color is called warm or cool according to the effect it produces. The warm hues, red, orange, and yellow, known as advancing or aggressive colors, seem to make objects appear larger and nearer. The cool hues, green, blue, and violet, called receding colors, seem to make objects appear smaller and farther away. Certain hues seem appropriate to the various seasons, as blue, blue-green, and green for spring; green, yellow-green, and yellow for summer; orange and red and red-purple for autumn; and purple, blue-purple, and blue for winter.

The Neutrals. — White, black, and gray are called neutrals because they have no definite color tone. They are often used in a color scheme, because neutrals are less conspicuous and tiring than intense colors and seem to unify or hold colors together.

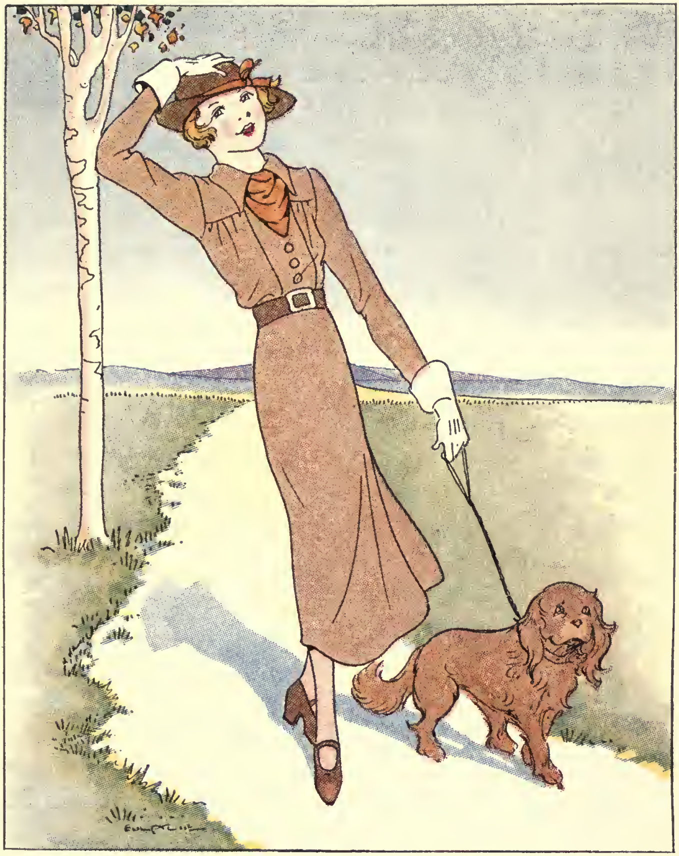
Value. — Value is the dimension which shows the amount of light and dark in a color, as light blue, dark blue. Value may be changed by adding white or black to the normal or standard color.

When you buy material or a garment ready-made, you are generally very careful to choose just the right tint or shade of the color. Usually you make the decision by accepting a certain value as a light, medium, or a dark color. There are several different values or tints between a light color and a medium or middle value. For example, think of all the different pinks, all tints of red, between the light and medium values. Then as we think of all of the deeper shades of red we know that there are many shades or values between the middle or medium red and the lowest or darkest red. A neutral value scale may have five or more steps ranging from white through light gray, middle gray, dark gray to black. Any neutral value scale may be made in the



VALUES OF RED

Think of all of the tints (light values) and the shades (dark values) of red.



"GOOD-BYE, SUMMER"

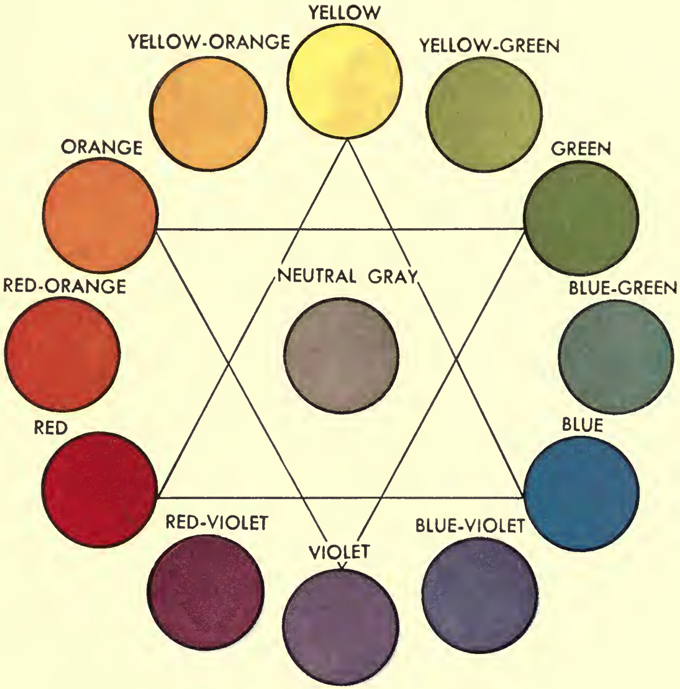
One's fall costume may successfully copy the autumn foliage if the dull-brown shade of dried leaves is contrasted with touches of deeper brown and warm gold tints.

same way as the red value scale (page 62.) White and light values seem to make objects appear larger, while black and dark values seem to make objects appear smaller.

The decided effect which value has upon different backgrounds has its use when selecting fabrics: color appears brighter on a white background; color appears paler on a black background; and color appears inconspicuous and grayed on a grayed background. Any buyer of printed materials should have this knowledge.

Intensity. — Intensity, sometimes called chroma (krō′-mä), shows the brightness or dullness of a color, as bright red, dull red. You have heard the expression, "What a bright blue!" In other words, the color is just as blue as it can be because it has not been grayed. Have you ever seen colors which were so bright that they almost hurt your eyes to look at them? These bright or standard colors are especially difficult for the average person to wear, and to make them more pleasing they are grayed, thus changing the intensity or brightness of the color. If a color has only a little gray in it, we speak of it as bright, and if the color has a large amount of gray in it, then we speak of the color as dull or grayed.

Intensity is changed by adding gray to a color or by mixing a color and its complement, the color which lies opposite it on the color chart. For example, a bright orange is difficult to wear and inappropriate for winter. If some blue, the complement of orange, is added to the orange, then a grayed orange, really a tan or brown, results, depending on the amount of the blue added. Furthermore, these complementary colors not only gray each other but if mixed in certain proportions they completely destroy one another and produce a gray. The "Law of Areas" states that when a large background of color is used, the color should be grayed or dull; the smaller the area the brighter the color may be. Do you see why a bright orange suit and hat may be en-


YELLOW
YELLOW-ORANGE
YELLOW-GREEN
ORANGE
GREEN
NEUTRAL GRAY
RED-ORANGE
BLUE-GREEN
RED
BLUE
RED-VIOLET
BLUE-VIOLET
VIOLET

A Color Chart of Primary, Secondary, and Intermediate Colors

As an aid to a study of colors the primary, secondary, and intermediate colors are arranged on a color chart.

tirely unbecoming, yet a brown suit and a brown hat trimmed with bright orange might be very effective?

Activity. — List five colored objects in your classroom. Give the hue, value, and intensity of each.

Classes of Color. — All classes of colors may be obtained by mixing in various proportions the three primary colors. Such different mixtures of colors, together with the primary colors, may be classed under various divisions; the most important ones are primary, secondary, and intermediate. Let us study each group.

✓ *Primary Colors.* — These, red, yellow, and blue, are the fundamental colors from which all other colors are made.

✓ *Secondary Colors.* — When two primary colors are mixed in equal amounts, a secondary color results. The secondary colors, orange, green, and violet, are made thus: equal parts of red and yellow mixed together produce orange; equal parts of yellow and blue produce green; and equal parts of blue and red produce violet.

✓ *Intermediate Colors.* — When a primary and a secondary color are mixed, an intermediate color is the result. Yellow-green, blue-green, blue-violet, red-violet, red-orange, and yellow-orange are the main intermediate hues. However, there may be several other gradations of each intermediate color, according to the amount of each color used. The last name of every intermediate color is the family name or predominating color, while the first name indicates the tinge of the color. If you wished to buy a new blue dress, you might want a peacock-blue, which is really a green-blue. This means that the main or predominating color is blue with some green in it. You should be able to look at any color and call it by its real color name. When you can do this, then color becomes a real joy.

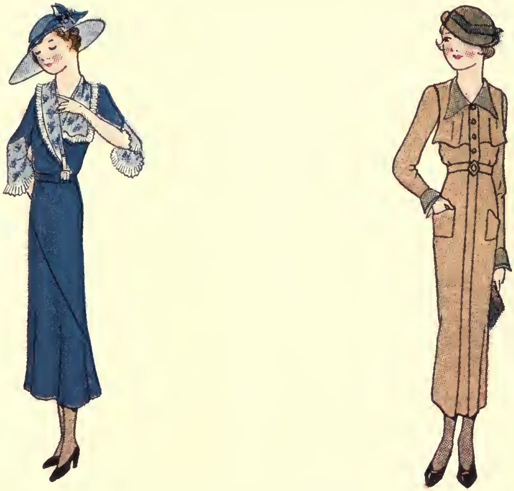
In an arrangement of the primary, secondary, and intermediate colors on the color chart the complementary colors are those colors which lie opposite each other. They are in the strongest possible contrast to each other, yet they have the power to complete and enrich one another when used together. For example, a red geranium looks much prettier when viewed among its green leaves.

The same art principles of design must be used in color because any color may be really beautiful if used in the right amount and in the right place. The Law of Areas and the Greek Law of Proportion are quite effective in the use of color. Observe color carefully as you see it used about you. Is too much color used? Is the color too bright? Is the proportion of color right? Color must be used in an orderly way to give a feeling of rest, harmony, and happiness obtained through balance. When planning an ensemble have in mind a definite color idea or scheme for the whole and select each part in relation to this color scheme.

Activity. — Collect examples of different colors, such as pieces of paper, cloth, thread, and yarns. Arrange these in groups according to the hues on a color chart. Write the exact name of each color, as blue-green, yellow-brown, and name the class to which each belongs.

Color Harmonies. — A color harmony is a combination of colors which gives pleasure and a complete impression of unity. All colors in a combination should really belong together, yet give enough variety to be interesting. Such color combinations may be observed in the beautifully colored pictures of artists in books, magazines, colored fabrics, and in the famous old tapestries. Best of all, the real source of our color harmonies is nature; notice the natural colorings of the flowers, the birds, the sky, the fields, the mountains, and the woods. Pleasing background colors, whose purpose is to unify a color scheme, are gray, tan, beige (bāzh), mauve (mōv), and taupe, as any hue usually looks well against them.

Until one has had a great deal of practice in combining colors it is well to follow the harmonies known as Standard Color Harmonies, which have been used successfully by artists in all fields of color work. The only effective way to study color harmonies is to make a color chart and the finders represented by each harmony. In any color scheme there should be variety in the values and intensities.



RELATED HARMONIES

MONOCHROMATIC

This ensemble is a monochromatic harmony of the different values and intensities of one color — blue.

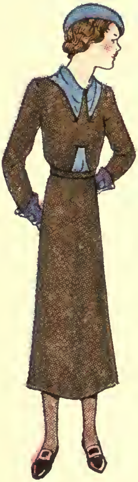
ANALOGOUS

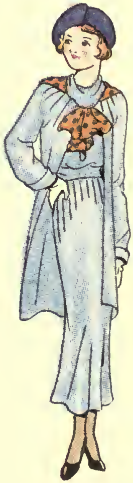
This ensemble shows an analogous color harmony of yellow-orange (shoes), yellow (dress and hat), and yellow-green (the trimming on the dress and hat). Note that yellow is in each color.

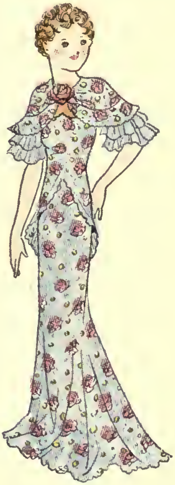
Related Color Harmony. — Related color harmonies, monochromatic and analogous, are those in which the colors are similar or lie near to one another on the color chart.

A Monochromatic (mŏn′-ō-krō-măt′-ĭk) Harmony. — A monochromatic harmony is a combination of several values or tints and shades of one hue. In this color scheme there should be variety in texture.

An Analogous (a-năl′-ō-gŭs) Harmony. — An analogous color harmony is a combination of neighboring colors which lie next to each other on the color chart or wheel. This harmony shows one color common in each color chosen for the complete analogous color harmony, as in a color scheme of yellow-green, green, and blue-green, where green is found in each one.







Contrasted Harmonies

Complementary

A complementary harmony of orange and blue is seen in this ensemble. The brown in the dress and shoes is made of orange.

Split Complementary

This ensemble shows a split complement or a Y on the color chart of blue (dress), blue-violet (hat), and orange (tie). Orange is the complement of blue.

Triad

A triad of primary colors is shown in this party dress. The blue frock with rose and yellow dots makes a perfect triad.

Contrasted Color Harmonies. — Contrasted color harmonies, which are combinations of opposite colors on the color chart, are more difficult to use than those of the related color harmonies.

The success of the combination of contrasted colors depends entirely upon a knowledge of the "Law of Areas." In a combination of three unrelated hues it is well to make the largest space low in intensity so that it is almost gray; the next space should be at least one half neutralized; and the third may be bright, but only in a small amount. Although there are several possible contrasted color harmonies, these seem to be the most interesting: complementary, split complementary, and triad.

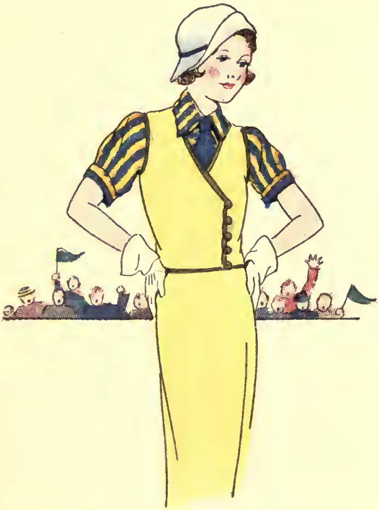
A Complementary (cŏm′-ple-mĕn′-tȧ-rĭ) Harmony. — The complementary harmony is a harmony of contrast of opposite colors on the color chart. As complement means to complete, therefore two complementary colors used together have the quality of completely satisfying the eye.

Split Complementary Harmony. — The split complementary color harmony is a combination of a color and a color on either side of its complement, the exact complement being omitted. In other words, the split complement forms a letter Y as arranged on the color chart.

A Triad Harmony. — A triad harmony is a combination of any three colors that make an equilateral triangle on the color chart. Only one bright hue, and that in a very small amount, is a safe rule in this combination.

Activity. — How will your knowledge of color harmonies help you in choosing an ensemble? Using the three contrasted color harmonies mentioned in this chapter, plan one of these for a school dress, one for a sports dress, one for an afternoon dress, and one for an evening dress.

Essentials of Color Selection. — It is a good plan to limit your selection of colors by finding one or two colors so entirely suitable to your type and liking that you may concentrate on these colors. It will then be easier to have a unified ensemble from hat to shoes for various occasions. *Always try colors before buying them,* as the contact of a color with your complexion, hair, and eyes is the only sure way of finding becoming colors. When trying colors find the hues, tints, and shades that will bring out your good features and obscure the bad ones. Certain factors, such as light effects, texture, occasion, age, size, personality, and complexion of the wearer, always influence your choice of colors.



Bright and Gay Colors for Sportswear

Effect of Light on Colors. — Daylight is much more brilliant and trying to the complexion than artificial light. Colors selected for evening should be seen by an artificial light. These lights, which are more or less yellow, neutralize or gray their complements, the purple colors, and put more yellow into their neighboring colors; the greens will look more yellow-green, the blue become greenish, and the oranges and reds become more yellow.

Influence of Color on Texture. — A fabric with a shiny surface, such as satin, tends to make one look larger than a fabric with a dull surface, because the shiny surface reflects the light and calls attention to the color and the figure, while a dull surface, such as velvet, absorbs the light and makes the color and the figure less conspicuous. Hues in the soft textures, such as silk crêpes, tend to soften and blend the colors, making them easier to wear than the same hues in satin or rayon.

Occasion or Background Influence on Color. — Colors for street and business clothes, to be in keeping with the more or less neutral background of the city buildings and streets, are most appropriate if of slightly grayed tones. The afternoon dress denotes a background of beautiful pastels for teas, parties, and daytime occasions. As sportswear typifies a background of the strong out-of-doors colorings, colors should be bright and gay. In the evening electric lights throw a softened appearance and call for colors of deeper and richer tints and shades.

The Age, Size, and Personality of the Wearer. — Brilliant colors suggest youth, while the more neutralized colors harmonize with the coloring of adults and suggest dignity and maturity. All bright, brilliant colors are more conspicuous and seem to increase the size, while grayed or dark, quiet colors seem to decrease the size. Most of the warm hues and white have the same effect as the intense colors, while the cool colors and black have the same effect as dark colors. Fabrics which have light designs on a dark background are less conspicuous than dark designs on a light background. People who are inclined to be rather quiet are eclipsed by large amounts of bright color, while people of a striking personality and a dashing manner may wear almost any color.

> *Activity.* — How will the color that you choose for a complete ensemble affect your clothing budget? Is black becoming to you? Why? How may a black dress be made more becoming? What is your favorite fabric for dresses? Would you buy a color for an afternoon dress by artificial light? Why?

Types of Complexions. — Every person is distinctly a color type. The color type of an individual is determined by the coloring of the complexion, hair, and eyes. If the complexion, hair, and eyes have a tendency toward the cooler colors on the color chart, then the person is known as a cool type. If the tendency of the coloring is toward the warm colors, the individual is of the warm type. The intermediate, the so-called in-between, is of both the warm and cool type.

Complexion. — We usually speak of three colorings of complexions: pale, average, and vivid.

Hair. — Five general colorings of hair, blonde, gray, brunette, auburn, and brown, include most of the types.

Eyes. — Color should be chosen to enhance the eyes. Eyes may be blue, blue-green, brown, hazel, green-brown, and gray, if of the usual coloring.

How to Overcome Complexion Difficulties. — It is well to know in a general way how to make our coloring more attractive.

To Subdue Yellow in the Skin. — Avoid all bright colors in large areas. Avoid unrelieved black near the face. Avoid tans and grays of nearly the same value as the skin.

To Increase Color in the Cheeks. — Wear white or cream-white near the face. Wear a complementary color or the same color as the cheeks.

To Bring Out the Color of the Eyes. — Wear in a large area a darker and duller shade of the same color as the eyes, or in a small area a brighter shade of the same color as the eyes.

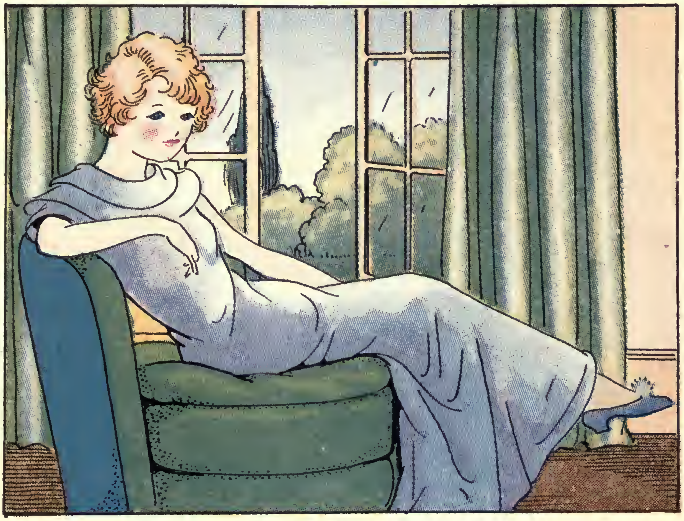
To Emphasize the Color of the Hair. — Wear any color lighter or darker than the hair. Wear a complementary color, lighter or darker than the hair.

To Subdue the Color of the Hair. — (Generally red hair.) Use the same hue or a neighboring hue at about the same value as the hair. Use the same hue or a neighboring hue in a darker value than the hair, relieved at the face by a cream white.

> *Activity.* — Analyze your own coloring. To what general color type do you belong? Is your color pale, average, or vivid? Which colors are becoming to you? Why? What colors should you avoid? Why?

Colors for Different Types. — The test for a becoming color is whether it blends with the coloring of your skin, hair, and eyes. Be sure to try the colors. As you try each color it is helpful to consider, "Does this color look as if it belongs to me?"

Colors most becoming for the types are those which harmonize with their coloring; that is, cool colors with the cool coloring of the cool types, warm colors with the warm coloring of the warm types, and colors of medium value of both cool and warm colors for the intermediate group. However, for interest and variety in an ensemble, accessories may be selected from the contrasting colors.



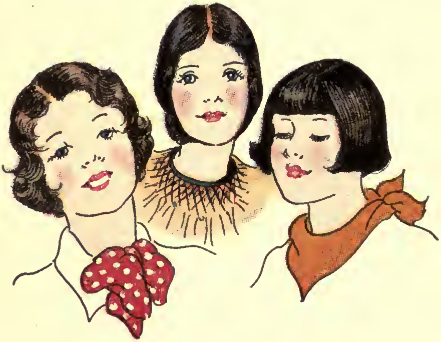
Colors for Blondes

Blondes look best in the cool colors because blondes have a cool coloring.

Every person is a distinct color type and must study carefully her own color selection and harmony. The types according to coloring may be classified as blondes, brunettes, auburns, and browns.

Colors for Blondes — a Cool Type. — In general the average blonde looks best in the pastels and light medium values of most colors. The paler she is, the more she should avoid the brilliant hues and dark shades, confining her selection to light tints or pastels. If her coloring is pure or of a vivid nature, the medium or dark shades are preferable. The best colors for blondes are from the blues and greens.

Black: Black is good if relieved with white or flesh color around the face.
Blues: All tints and shades are especially good.
Browns: Golden browns, tans, ecrus, and all light tints enhance the coloring of the hair.
Grays: Light grays and blue-grays may be worn.
Greens: All tints and shades of green may be worn; the blue-greens are the best.
Purple: Lavenders and the darker shades may be worn if more of a blue-violet than red-violet.
Reds: Flesh colors and the light tints are generally pleasing, and also the dark shades of red.
White: Ivory white is best.



Colors for Brunettes

Brunettes may wear brighter colors than blondes. As brunettes are considered a warm type, they should wear warm colors.

Colors for Brunettes — A Warm Type. — Brunettes may wear brighter colors and darker shades than blondes because brunettes are not so delicate in coloring. The pale brunette looks attractive in the light or medium colors which harmonize closely with her coloring. The coloring of the pure or vivid brunette is usually enhanced by the clear or brighter colors. Red is considered the best color for a brunette.

Black: Most brunettes look well in black if it is relieved with a light color around the face.
Blues: The dark blues and shades from the green-blues are best.
Browns: Golden browns and dark browns are very good.

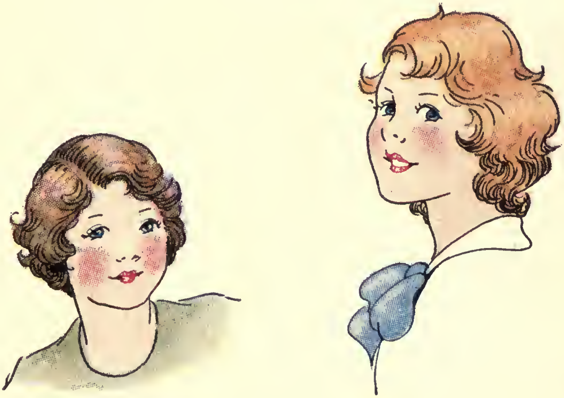
Grays: Dark blue-grays are generally harmonious to the pale brunette, but the vivid brunette should avoid gray except in the very dark shades.

Greens: Medium or dark shades of yellow-green and bronze-green are best.

Orange: Medium dark values are good.

Purple: The pale brunette may wear lavender, but purple must be avoided by brunettes.

Reds: Orange-reds and hennas are best for the pale brunette, and the deep reds, as maroon, are best for the pure brunettes.



THE AUBURNS

The auburn, often called a Titian type, needs to use care in selecting her colors because of her red hair.

Colors for Auburns — The Warm Type. — The auburn or red-headed girl is often called a Titian type, named from Titian, the great painter, who liked best to paint red-headed women. This type must be cautious in selecting her colors because she has a real color problem. Sometimes she wishes to subdue the color of her hair by using dull warm colors like the red-browns, orange-browns, and red-violets, or she may wish to emphasize the color of her hair by using warmed cool colors like warm blues, orange-

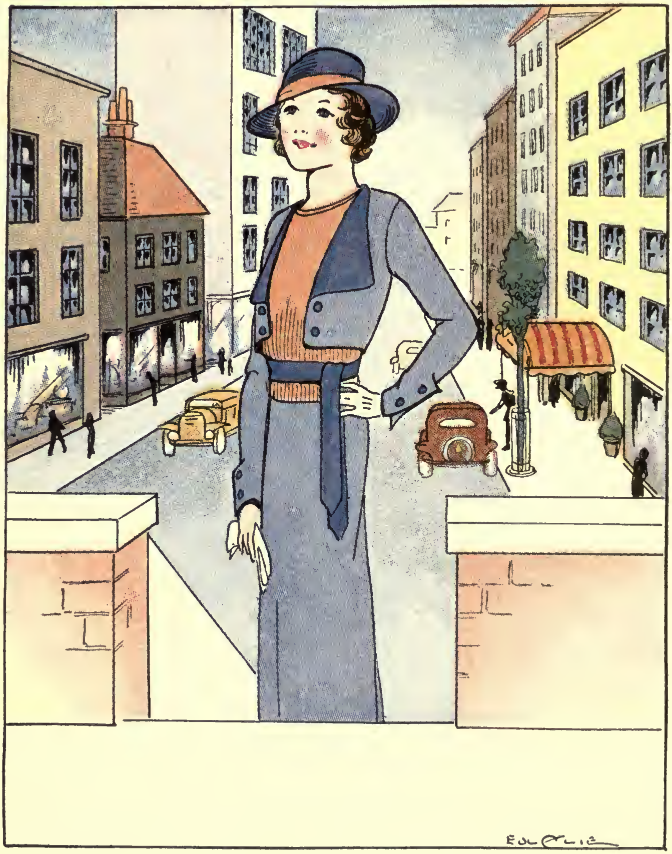
100

yellow, and warm grays. Dull greens and browns are the best colors for auburns.

Black: All black should be relieved by cream-white or color.

Blues: All shades are good.

Browns: Warm browns and golden browns, especially the shades matching the hair, are best.



A Brown or Intermediate Type

This type of coloring has some of the characteristics of both blondes and brunettes

Gray: Warm brown grays are good.
Greens: Especially good in blue-greens.
Purple: Lavender or violet may be worn if the complexion is clear.
Reds: Shell pink and flesh are good but reds are to be avoided.
White: Generally better in cream-white.

Colors for Browns — An Intermediate Type. — The browns, or intermediate type, comprise the average people, those who are not assertive in coloring. These people are just between the blondes and brunettes and they have some of the characteristics of both types. If they have good complexions, they can wear almost any color, providing there is not too great a contrast between the value of their coloring and the colors selected. If browns have a coloring with a tendency toward that of blondes, then their color selection should be made from the colors most suitable for blondes.

> *Activity.* — Plan a complete ensemble that would be harmonious and becoming to an average brunette and an average blonde.

SUGGESTED CLASS PROBLEMS

1. Draw a diagram of the spectrum to show the scientific theory of color. Be able to discuss this theory of color.
2. Make a color chart of the primary and secondary colors.
3. Make a color chart of the primary, secondary, and intermediate colors. Draw lines to connect the complementary colors.
4. Have the class experiment by mixing the secondary and intermediate colors.
5. To which primary and secondary colors do each of the following colors belong: crimson, coral, navy, Nile, mulberry, emerald, delft, taupe, henna, old rose, maroon, orchid, salmon, tan, cerise, ecru, plum, lavender, beige, and pink?
6. Discuss the importance of a study of hue, value, and intensity of color.
7. Make a neutral value scale using the five steps: white, light gray, middle gray, dark gray, and black.

8. Experiment with colors in different combinations to show their effect when used on various backgrounds.

9. Plan arrangements of color which will illustrate the principles of design.

10. Let the class discuss the use of design in color.

11. Plan a color chart of the primary, secondary, and six or twelve intermediate colors.

(*a*) Prepare finders for the following color harmonies: Monochromatic harmony, analogous harmony, complementary harmony, split complementary harmony, and triad harmony.

12. From magazines and fashion books select ensembles or pictures of home interiors to show each of the color harmonies. Mount each one in your notebook. Under each write the name of the harmony used and the colors in each.

13. Discuss and show the effect which texture has on color.

14. From magazines select ensembles which show colors that are appropriate for such occasions as school, street, tennis, boating, afternoon party, and evening party.

15. Learn to judge types of complexions. Classify yourself and each member of your class as to coloring according to the following table:

NAME	TYPE	COLOR OF HAIR	COMPLEXION	COLOR OF EYES
	Cool Warm Intermediate	Blonde Brunette Auburn Brown Gray	Pale Average Vivid	

16. List the colors most becoming to each of the five types classified according to coloring: blonde, brunette, auburn, brown, and gray.

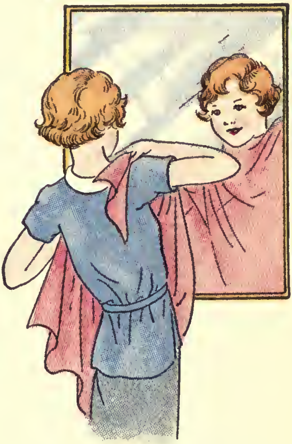
17. Select colors most becoming to each member of the class. The class should have as many pieces of colored material as possible, each large enough to drape around the shoulders. To try the colors:

(*a*) The girl on whom the colors are being tried will stand in a good light and before a mirror if possible.

(*b*) Some girl will drape the cloth well around the neck in order to get the best effect of the color on the face.

(*c*) Continue the experiment only for a short time; as the eyes become tired all colors look more or less alike.

(*d*) Let each girl write her opinion of each color tried.



Try Colors with Your Complexion

HOME PRACTICE

1. As you see artistic pictures and advertisements, try to name the color harmony which the artist used.

2. Plan an ideal color combination for yourself for a complete ensemble for the following occasions: school, sports, and afternoon.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Buttrick, Helen G., *Principles of Clothing Selection*, The Macmillan Company.

Dyer, Elizabeth, *Textile Fabrics*, Houghton Mifflin Company.

Fowler, Grace, and Alexander, Ada, *Sewing Manual*, The Macmillan Company.

Goldstein, Harriet and Vetta, *Art in Everyday Life*, The Macmillan Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Sage, Elizabeth, *Textiles and Clothing*, Charles Scribner's Sons.

Snow, B. E., and Froehlich, H. B., *The Theory and Practice of Color*, Prang and Company.

Story, Margaret, *Individuality and Clothes*, Funk and Wagnalls Company.

Trilling, Mabel B., and Williams, Florence, *Art in Home and Clothing*, Units I and XIV, and *A Girl's Problems in Home Economics*, J. B. Lippincott Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

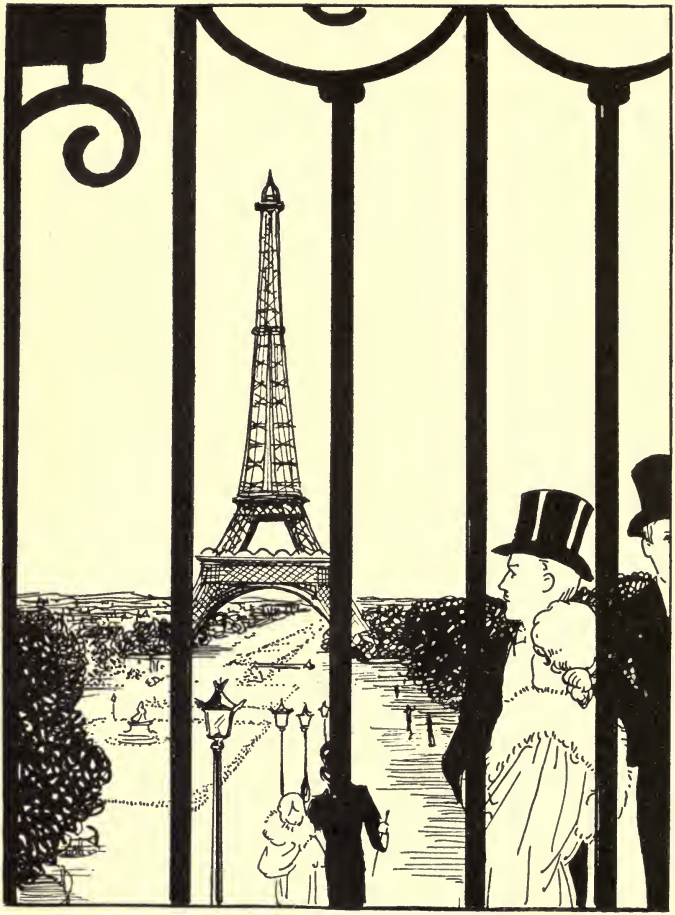
CHAPTER VI

APPROPRIATENESS FOR TYPE AND OCCASION

Never be a slave to a style if it is not becoming to your particular type or figure. A well-dressed person knows just what is best suited to her type and to the occasion. In Chapter V we learned about color as suited to the complexion. Now we want to help you to select styles appropriate for your type of personality, size of figure, and for any occasion.

Fads, Styles, and Fashions. — Have you ever wondered why you wear a belt at the waistline one season and high or low the next? Every change is brought about by a style or fashion because we like changes and because we want the latest in our way of living. This means that we must be able to recognize a style or fashion from a fad. The word "fad" was taken from the words "for a day," which naturally is of short duration. If the style or fashion, at first a fad, is improved so as to have lasting qualities and is accepted by most of the people, then it becomes the prevailing mode or vogue of the time. The accepted style should always give beauty and comfort to the wearer.

For centuries Paris has been acknowledged as the leader of fashions throughout all of Europe and America. Recently New York, the center of art and activity, Los Angeles, and Hollywood,



Is It from Paris?

Today New York, Los Angeles, and Hollywood are also centers of the world's fashions.

so near the cinema world, have produced designers equal to the Parisian ones. These designers create garments, known as original models, which are displayed at fashion shows held at exclusive hotels and resorts. Then if these models are favorably accepted, they are bought and copied by manufacturers.[1] These new styles soon reach every community, town, and city by the speedy and rapid transportation of newspapers, magazines, and special advertisements.

Types of Personality. — Every girl is classed as a type of personality or individuality. To look your best you should know your type and dress to suit it.

Although there may be just as many personalities as there are people, nevertheless each personality is quite expressive of a type. For our brief study we shall name six types: artistic, boyish, conventional, modern, picturesque, and dramatic.

Artistic. — The artistic type of girl surrounds herself with beauty and has a keen appreciation for things made by hand. Although she seems to enjoy the newest in art, her clothes are neither gaudy nor showy. Only individually designed clothes seem suited to her general make-up.

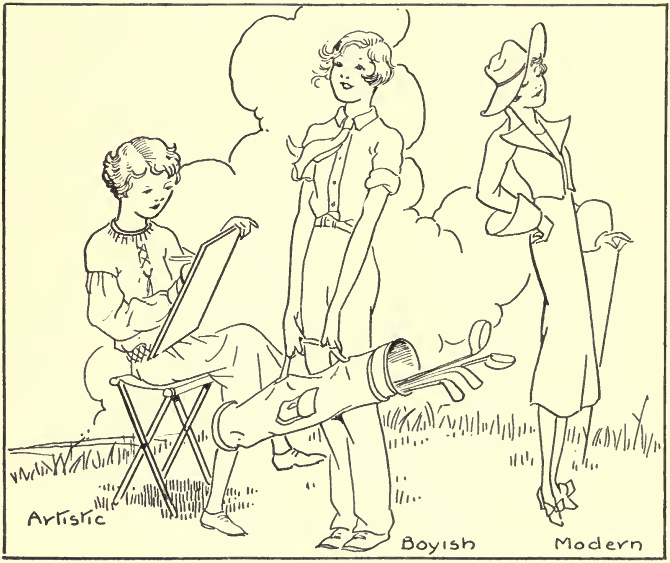
Boyish. — As of old, the girl of today who has the gift of leadership belongs to the boyish type. Although girlish in figure, generally she enjoys sports, as a spectator or as a participator. Even though her clothing may not be of the latest fashions, she is smartly clad because she wears the tailored suits and smart felt hats which in general are becoming, and most becoming to her.

Modern. — For the modern type give her a telescopic view of "what Paris is wearing," and if Paris decrees that waistlines will be high then hers will be a bit higher. She is the girl who is challenging and daring because of her variableness. In her clothing she is a bit extreme one way or the other; she likes many accessories and is apt to appear somewhat faddish and overadorned.

---

[1] A survey of fashions accepted shows that if two hundred and fifty styles are displayed, only eight are bought by manufacturers and of these eight only three are accepted by the public. Thus we can see that changes in styles and fashions cost money which the public must pay.

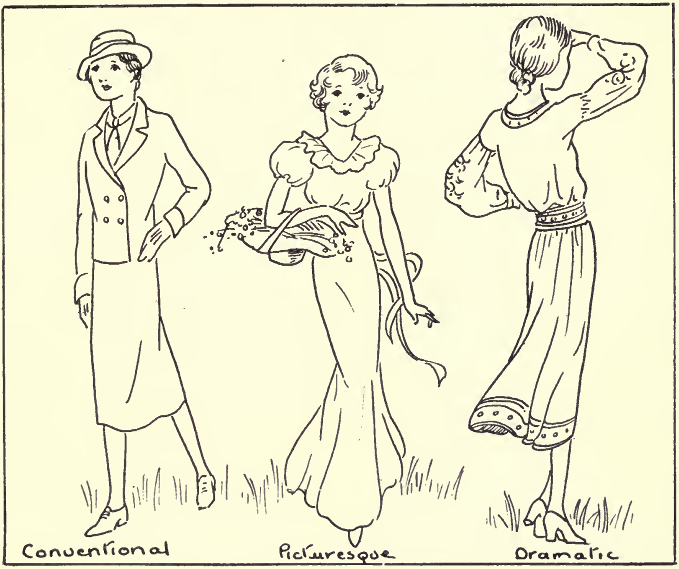
Conventional. — This girl daily reveals her logical well-thought plans in her work and in her clothing. In all work which requires practicality she is most capable and successful. In clothing she requires the best quality and smartly tailored designs. Fads and fancies have very little space, as her accessories consist only of the necessary pieces of genuine quality.



Types of Personality

Picturesque (pĭc′-t͝ūr-ĕsk′). — The dainty figure, who naturally presents a lovable picture, is most considerate and kind. Generally music and dancing delight her because she is easily made happy — yet easily moved to tears. For this type curving, graceful lines in soft fabrics of pastel colors are pleasing, as every part of her ensemble must be dainty and feminine.

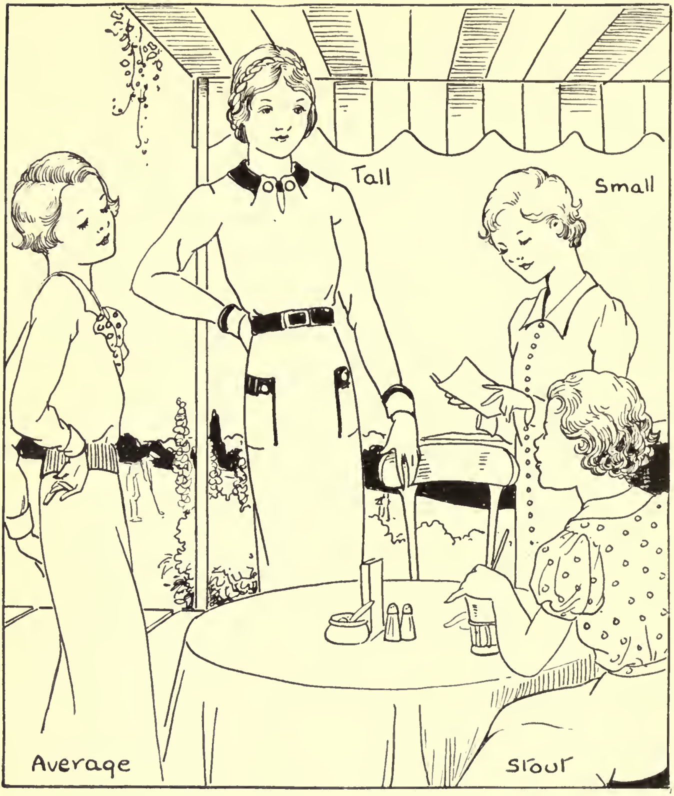
Dramatic. — The dramatic type is a happy, vivacious girl who enjoys people and the beauties of nature. Generally she is tall and slender, with striking features. She is more or less fortunate in her selection of clothing, for she may wear almost any style well. The design of her ensembles must be in keeping with her personality, gay and yet precise.



WHICH TYPE ARE YOU?

Activity. — From a fashion magazine select a picture of an ensemble for each type of personality mentioned in this chapter.

Types of Figures. — After studying design and lines (Chapter IV) and types of complexion (page 71) and personality, it will help you in your problem of dressing to know the different types of figures and in a general way what is becoming to each type.


Tall
Small
Average
Stout

Types of Figures

Formerly the Greeks decided that the height of an ideal figure was eight times that of the length of the head. Today this ideal remains more or less true of the average-sized girl, although there are many beautiful figures which may be less or more than eight heads tall.

Many times fashion designers draw figures nine, ten, eleven, and even twelve heads in length for the magazines. All of these measurements give unusual style and elegance, but a girl who selects a dress shown upon one of these tall figures should consider her own proportions before she makes her choice. The dress will look different when worn by a short girl whose height is only seven times her head length. This means that every girl should learn to recognize her own type of figure and dress accordingly.

> *Activity.* — Measure your own figure by the number of head lengths. Measure figures in different fashion magazines by their head lengths and compare their height with yours. Does not the result show why fashions sometimes look quite different in the book than when worn by a person?

There are generally four sizes or types of figures: the average, the small, the tall, and the stout. As the majority of girls desire to have the appearance of the normal figure, all small, tall, and stout girls should select clothing so as not to accentuate these qualities but to appear more like the ideal figure.

The Average Type. — The average type refers to the girl who is as near the normal size as possible. She usually weighs just about right for her height. This average girl has little difficulty in dressing, but she must dress to develop her individuality. However, nearly every person who is called "average" has some imperfection, such as sloping shoulders or a long neck, which she must be careful not to emphasize by repetition or contrast of lines in dress.

The Small Type. — Daintiness and gracefulness mark the girl of slight proportions. This feminine figure should wear clothing in keeping with her size, nothing to dwarf her. She must do what she can to give herself height, which requires that her clothing have dominant vertical lines.

The Tall Type. — If the tall girl really carries herself correctly and knows how to dress, she is most attractive, as height lends dignity and poise. If she wishes, she can reduce the effect of her height by selecting horizontal or transitional lines which tend to make her look shorter.

The Stout Type. — As in the case of all figures, the stout girl should wear garments which produce an effect in keeping with her general proportions. The stout girl, by knowing and applying the basic principles of line, design, and color in her dress, can be just as attractively dressed as the "average" girl. Simplicity should be the keynote of her style selection. Vertical and transitional lines are most becoming to the stout figure. She should always do what she can to make herself appear more slender.

Summary — Suggestions for Selecting Becoming Ensembles for Types

The Small Figure	The Tall Figure	The Stout Figure
Lines	*Lines*	*Lines*
Unbroken outline. Vertical or transitional effects. Well-fitted drapery of slight proportions.	Broken outline. Curved transitional lines. Horizontal effects. Well-fitted drapery and flounces.	Unbroken outline. Vertical or transitional lines. Semi-fitted lines. Tailored effects. Pleats, panels, gores, that begin above the place where the figure is stout.
Design	*Design*	*Design*
Rhythm by repetition of transitional lines. Emphasis of daintiness. Greek Law of Proportion.	Rhythm by repetition of horizontal lines. Emphasis by fullness. Informal balance. Greek Law of Proportion.	Rhythm by repetition of vertical lines. Emphasis at center front line with center of interest at neck and face. Greek Law of Proportion.

The Small Figure	The Tall Figure	The Stout Figure
Beltlines Narrow belts. Same color as garment. Semi-fitted.	*Beltlines* Belts of various widths. Contrasts in colors. Fitted.	*Beltlines* Narrow belts. Semi-fitted belts. Beltline slightly below normal waistline.
Necklines Round or oval small collars. Dainty bows and ties.	*Necklines* Broad lines in yokes and collars. Circular necklines. Capes and bertha collars.	*Necklines* Simplicity of line. Long lines. Transitional effects. Surplice effect.
Sleeves Small cape sleeves. Set-in sleeve. Fitted sleeves.	*Sleeves* Kimono sleeves. Loose flowing sleeves. Puffed sleeves. Dropped shoulder line.	*Sleeves* Semi-fitted. Set-in sleeves. Short shoulder seams.
Skirtlines Rather long. Even hemlines.	*Skirtlines* Full skirts. Even hemlines. Flares or circular skirts. Drapery effects.	*Skirtlines* Rather long skirts. Even hemlines.
Color Pastels. Medium colors.	*Color* Brighter colors if suited to personality. Light colors if becoming.	*Color* Dull colors in large areas. Grayed colors. One color better than many.
Fabrics Soft, lacy, clinging. Small designs or stripes.	*Fabrics* Soft drapery fabrics. Crepes, velvets. Designs of medium size.	*Fabrics* Dull surfaces. Soft, not clinging, rough texture.
Shoes Simple styles. Pumps. Solid color.	*Shoes* Two-tone effects. Pumps with buckles. Attractive, comfortable, with cuban heels.	*Shoes* Comfortable, attractive oxford type. Medium heels.
Furs Small pieces. Short hair. Light colors.	*Furs* Long-haired. Light and medium colors.	*Furs* Flat, short-haired. Medium and dark colors.
Hats Small and average-sized hats with small brims and small rounding crowns. Little trimmings. Close-fitting hats.	*Hats* Large or medium-sized hats with drooping brims and medium-low, rounding crowns. Transitional lines in trimmings. Light and medium-weight trimmings.	*Hats* Moderate-sized hats with medium or small brim and straight crown rounded at the top. Transitional lines. Trimmings to give height.

THE SMALL FIGURE	THE TALL FIGURE	THE STOUT FIGURE
Hair Arrangement Relatively close hair arrangement to give some height. Hair may show tips of ears if becoming to face. Small waves in transitional lines.	*Hair Arrangement* A rather low or broad style of slightly broken and waved lines. Hair arranged over the ears. Rather close hair arrangement in soft irregular lines, emphasizing horizontal lines.	*Hair Arrangement* Hair well groomed. Soft slight waves that suggest upward movements of diagonal or transitional lines.
Jewelry Necklaces of choker type of small round beads. Small, delicate-set rings.	*Jewelry* Necklaces of long lengths of heavy beads. Heavy rings. Wide bracelets.	*Jewelry* Very moderate in use of jewelry. Long lengths of beads or chains.

Activity. — From a fashion magazine select and trace a design that is suitable to: a tall, slender girl; a short, stout girl; and a small girl.

SUGGESTIONS FOR INDIVIDUAL PROBLEMS

Shoulders. Broad shoulders require lengthwise pleats, folds, or tucks, extending from the shoulders to the hips. Raglan or set-in sleeves relieve the broad effect.

Narrow shoulders need long shoulder seams, broad yokes, capes, berthas, and scarves.

Round shoulders require that the shoulder seam be moved one half an inch back of normal shoulder line. Set-in sleeves may be worn.

Bust. Full-busted figures require panels or vests, and lines to build out the hips.

Flat-busted figures need jabots and fichus.

Waists. V-necks are best for girls with large waists. For the small girl wide or narrow girdles or belts give an interesting effect.

Hips. If the hips are large, narrow belts, neck trimmings, and gored skirts relieve the largeness.

Those with small hips may wear wide belts and yokes in the skirt.

Faces. Pointed chins need a U-shaped neckline. The oval face looks better with a high-cut neckline. The round face requires a long oval-shaped neckline. The square face looks best with a V- or U-shaped neckline.

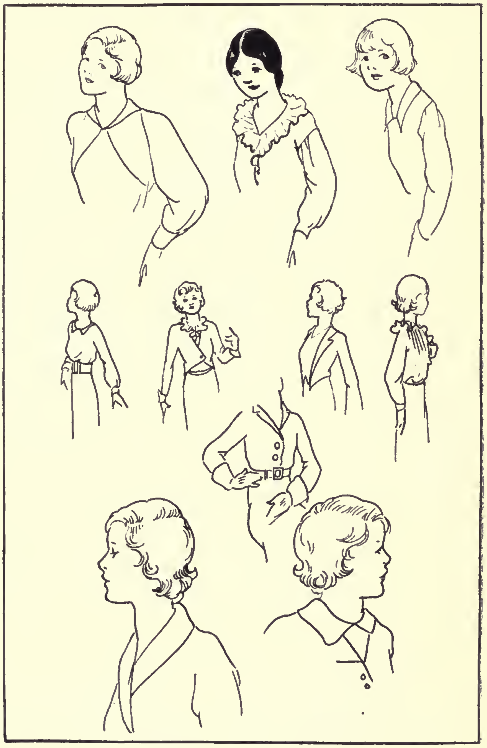
Necks. Long necks require rolling collars, round necklines, fluffy collars, and fichus.

Short necks look best in flat collars with a long line in front or a V-neck.

Arms. Large arms need set-in sleeves, while long arms require straight or two-piece sleeves. Short arms need set-in or simply designed sleeves.

Hands. Large hands require large cuffs or frills at the wrist.

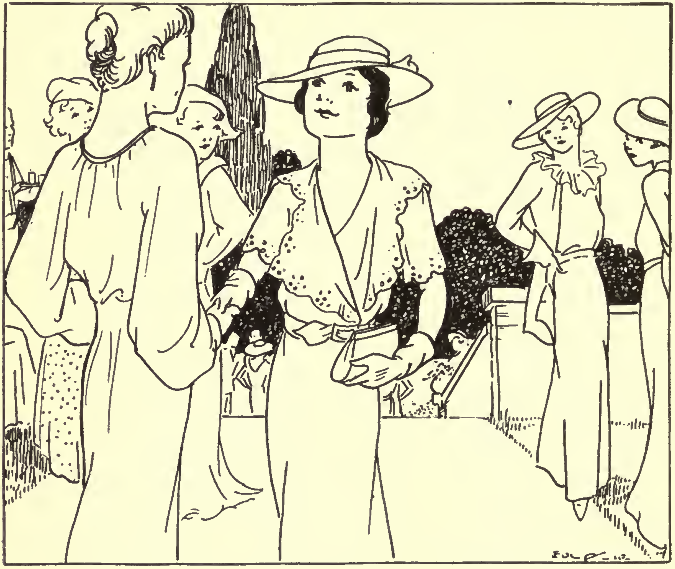
Appropriateness for Different Occasions. — Have you ever attended some event and felt rather ill at ease because you were overdressed or perhaps underdressed? Then you wondered, "What could I have worn that would have made me more appropriately dressed?" Appropriateness, or suitability, is one of the points to which many girls are apt to give too little consideration when planning clothing. Correct dress is achieved if the design, color, and fabric of the garment produce a pleasing effect, enhance the charm of the wearer, and are appropriate to the occasion.



SOME SUGGESTIONS

Almost every person has some slight imperfection, which needs careful treatment when selecting clothing.

As few people can afford complete costumes for every occasion, accessories must be carefully chosen to serve several purposes. It is always advisable for everyone when buying new clothing and accessories to consider most carefully the ones which they have at that time. If girls know the principles of correct dressing and plan carefully, they will not appear in school wearing clothing that is appropriate only for parties; rather they will prize these things enough to keep them for the proper occasion.



Appropriate for the Occasion

If we would wear our clothes successfully, we must wear the right things at the right time and in the right way.

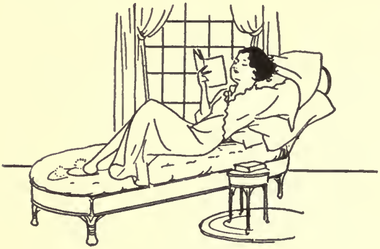
Wearing clothes successfully means wearing the right things at the right time in the right way. Requirements in clothes for the high school girl vary according to the prevailing home and social life which she leads. When attending any occasion we are judged by the clothing we wear and the manner in which we conduct ourselves, for both are outward expressions of ourselves. Simplicity is the keynote of beauty in any article of clothing, and graciousness the keynote of well-mannered actions.

> *Activity.* — When you plan for a new dress what do you think of first: color, style, material, appropriateness? What should you consider first? Why?

Let us consider what clothes are appropriate for school, home, lounging hours, sports, church, travel, and rainy days and note that the same ensemble may serve for more than one occasion.

School. — Since the code of school life for the modern girl includes an ideal of health and activity, her clothes must contribute to these ideals by giving her freedom of action and the chance to develop all the strength and grace of her body. Naturally the schoolgirl requires an ensemble that is attractive and serviceable. When selecting clothes for school consider especially the serviceability; whether or not they can be easily cared for as to cleaning, laundering, and pressing, because of the constant wearing and the limited time of a girl in high school. Accessories should be fashionable, yet comfortable and harmonious. Shoes with low or medium heels give a better appearance and are more appropriate than any other type. All that has been said of school clothing applies to street and business clothing.

Home. — Many girls and women who present a creditable, even charming, appearance in public are often untidy in the privacy of their homes, because they wear garments too shabby or old-fashioned for other uses. Really, the neater your appearance the easier it is to work in the home. Appropriate dress for the home should be comfortable, attractive, becoming, and of materials easy to launder. The dress should be immaculate and neat at all times. The shoes for home work should be comfortable and well-kept. Bedroom slippers and old, worn-out dressy shoes are not suitable for working in the home.

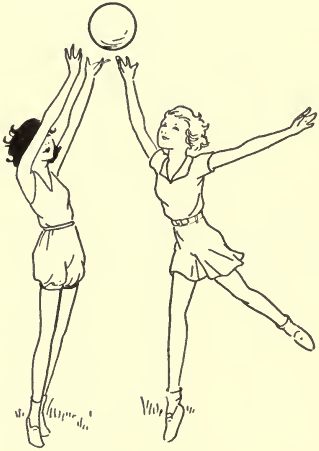


Lounging

Typical bedroom clothing really belongs only in the bedroom.

Lounging or Bedroom. — What a delightful feeling after a refreshing bath to put on some comfortable yet attractive lounging garments and recline in your own bedroom! There is a quality which every one of these garments must show, that of immaculateness. Typical bedroom clothing really belongs in the bedroom. At no time should we work around the house in it.

Sports — Spectator and Active. — Sportswear, especially at the present time, offers a wide variety of most strikingly designed ensembles. It would seem that the word "sports" has come to describe clothes that are practical, comfortable, with an air of stylish freedom. Sportswear may include spectator sports clothes and active sports clothes.



Active Sports

For active sports, clothing should lend freedom and comfort.

Spectator Sports Clothes. — If one is a spectator at a sports event, there is a great opportunity to wear smart and chic-styled clothing. Spectator or dressy sports may include sports and semi-sports ensembles which have come to have such style that they are quite appropriate also for street- and school-wear and for informal social affairs. Accessories may be strikingly gay, but never elaborate, as tailored lines add much to the ensemble.

Active Sports Clothes. — For active sportswear, the first consideration is absolute freedom of movement in clothing. In other words, there should be no worry as to the possibility of a blouse pulling out of the skirt or shorts. A practical gymnasium outfit such as required by many schools will fulfill the purpose for some active sports. However, there are garments which, because of their general adaptability to certain activities, are more appropriate for such sports as golf, hiking, riding, skating, swimming, tennis, and the beach.

CONSIDER APPROPRIATENESS

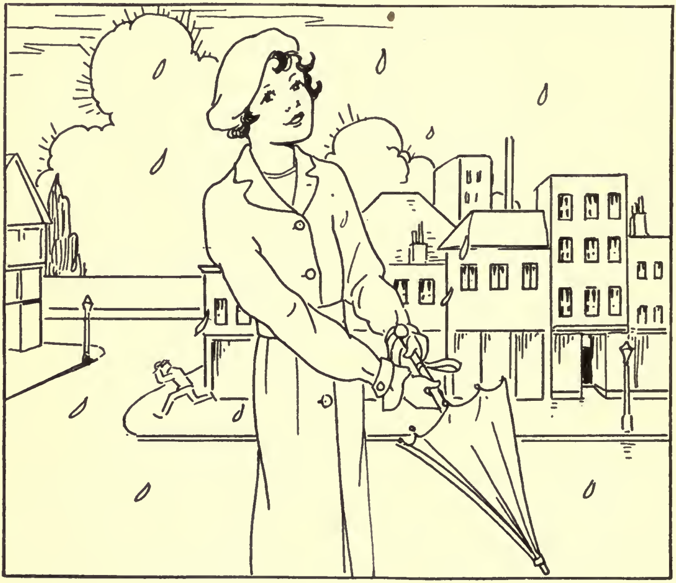
Church is really not the place for a style show.

A FIRST TRIP

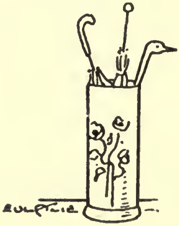
It is a wise idea to plan your clothing most carefully for traveling.

Church. — Have you ever decided on first thought that you would not go to church because you had nothing new to wear? Then later, on further consideration, you dressed carefully in a well-styled tailored ensemble and went to church, which you really enjoyed, because of the real motive, that of hearing a good service. Of course we do not want to be soberly dressed, but it is quite essential that we remember that church is not the place for a style display.

Travel. — In the selection of clothes for traveling keep the utility idea in mind. Appropriate garments will be made of serviceable fabrics, inconspicuous colors, stylish lines, and excellent workmanship. Select garments which will neither wrinkle nor soil easily, as it is difficult to keep well-groomed when traveling. In taking a trip the first consideration should be the suit or dress in which one travels. This is well-tailored, and with it is worn a small hat, a coat for extra warmth, if needed, and



ARE YOU PREPARED FOR A RAINY DAY?



smartly styled accessories. For the sleeping car one will need a robe and a pair of soft slippers.

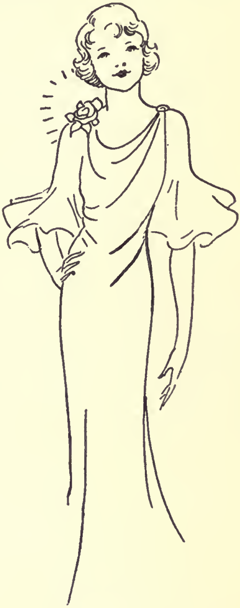
Smart luggage really helps one to enjoy the trip. It is wiser to have one piece of good luggage to carry with you and to plan your clothing so that you can carry all that you need in the one bag.

Rainy and Snowy Days. — Every rainy day brings forth an array of color. Just look about you the next day it rains. Gone are the days when a girl disliked overshoes. Select a pair of trim-looking galoshes, with snaps or zipper fasteners.

If you have a heavy sports coat, perhaps you will not need a raincoat. Raincoats may be purchased in transparent, light-weight, or thick, heavy, rubberized fabrics, lined or unlined, as the climate may require.

In selecting an umbrella, buy one which will give you service, preferably silk and linen fibers woven together. It is advisable to select an umbrella which can be hung from the wrist by a cord or ring and is sufficiently short to clear the pavement. Watch the color selection, because whether folded or "up," the umbrella should be in harmony with the rainy-day outfit.

Social or Dressy. — Almost everyone enjoys "dressing up" and wearing a party frock, which gives one an opportunity for expression of ideas and personality. To contribute our part socially we try to look our best. One should not be overdressed for the social functions one attends. The afternoon dress may be worn as an



"DRESSED UP"

Peggy says, "It's fun to dress up, but remember not to overdress." Peggy may wear a dress of this kind to an evening party, but it would not be appropriate for an informal afternoon occasion.

informal dinner dress or for informal evening wear. In fact, for high school girls it is more appropriately worn than the extreme, formal evening dress with the low-cut neckline.

SUGGESTED CLASS PROBLEMS

1. Analyze each member of your class as to type of personality.

2. Study the personality of your favorite movie actresses. What type of personality is each?

3. Do you think that two girls of a different personality, although good friends, should dress alike? Give reasons for your answer.

4. Analyze each member of your class according to size of figure.

5. From fashion books select a school and a party ensemble appropriate for each type of figure.

6. List the various occasions for which the average girl in your high school needs ensembles.

7. Select pictures of ensembles for various occasions for each of your classmates. Have the class discuss them as to suitability.

8. Plan a complete ensemble which you would enjoy wearing to school; to an informal party; and to church.

9. Discuss reasons why sportswear is popular.

10. Plan the clothing which you would need for a week-end visit to a near-by city.

11. Plan the clothing which you would need for a week's camping trip to be made by automobile.

12. You are to attend a basketball tournament in a near-by town, where a friend has invited you to spend the week-end with her. Plan your clothing for the trip. Have a class discussion about how you will pack it.

13. Discuss plans by which you could show the girls of your school the various types of personality and figures and appropriate clothing for each type for various occasions.

14. Do you think that high school girls should wear uniforms? Give reasons for your answer. The class may have a debate on this question.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Buttrick, Helen G., *Principles of Clothing Selection*, The Macmillan Company.

Goldstein, Harriet and Vetta, *Art in Everyday Life*, The Macmillan Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

Picken, Mary Brooks, *The Secrets of Distinctive Dress*, The Woman's Institute of Domestic Arts and Sciences, Scranton, Penna.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Story, Margaret, *Individuality and Clothes*, Funk and Wagnalls Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

Woolman, Mary Schenck, *Clothing: Choice, Care, Cost*, J. B. Lippincott Company.

CHAPTER VII

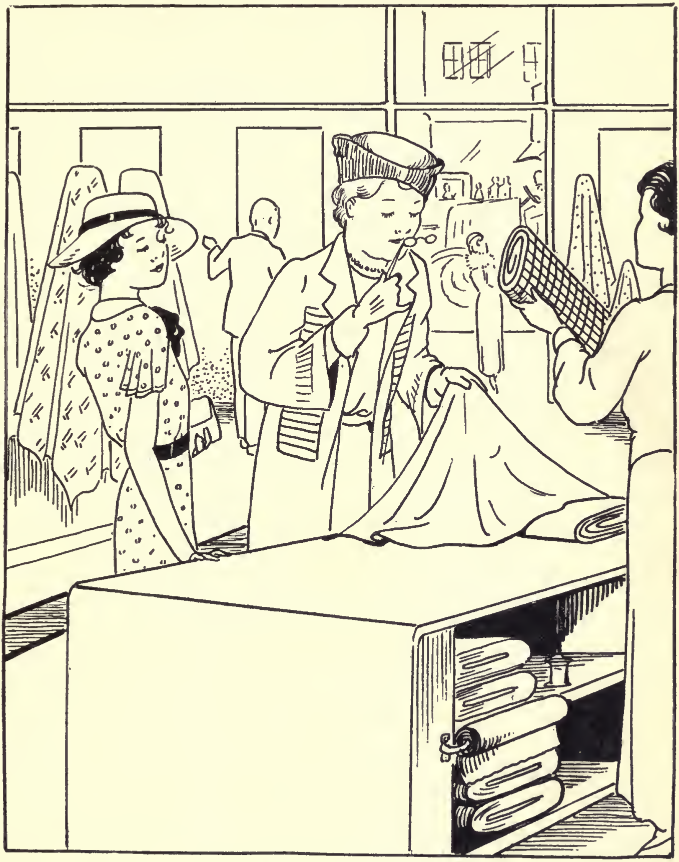
THE SELECTION OF FABRICS

When you buy a ready-to-wear garment or material to make a garment, you know what type of garment you need. Then you make your choice of a fabric because the material is beautiful in appearance, the latest in style, becoming to you in color and design, and of a good wearing quality. In the meantime you determine if the cloth will spot, wrinkle, or rough up, if it will stay clean, if it is easily cleaned or laundered, if the color is fast, and if it is comfortable in weight.

If we require so much of fabrics, then it is essential that we know about the factors which influence our choice in the selection of fabrics. This means that we should know the kind of fibers used in making cloth, the way cloth is made, how the cloth is dyed, and the effect of texture.

How to Judge Materials. — You can easily learn to know fabrics by studying samples, by looking at and handling fabrics, and by asking questions. If you have observed your mother or others when shopping, you have noticed that they usually judge fabrics by two practical methods; namely, the appearance and the feeling.

Appearance. — Decide if the cloth has a pleasing appearance in color, design, and texture. Examine the cloth by holding it up to the light to determine if the weave is even and close, and if the material is over-sized. Compare the size of the lengthwise and crosswise threads. A fabric in which the sets of thread are almost equal in size generally wears well. If the cloth is colored, see if you can judge the fastness. Be sure to examine



CAREFUL INSPECTION

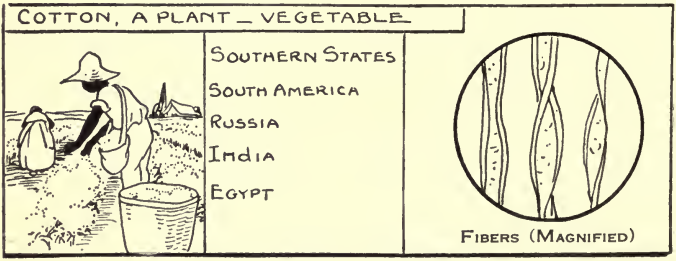
When shopping for fabrics, we generally judge them by two practical methods: the appearance and the "feel."

both the right and wrong sides of the fabric. Look for any information or guarantee stamped on the selvage.

Feeling. — Determine if the material would be comfortable. Rub the material between the fingers. If it wrinkles greatly and becomes limp looking, too much dressing has been used to give it a better appearance. Sometimes, if an excessive amount of sizing has been used, a powdery substance can be seen on your hands. Remember, if an over-sized cloth is washed or cleaned, the dressing comes out, leaving a poor grade of material. Pull the material between the fingers or draw it over the thumb nail. If it is firmly woven and serviceable, the threads will not pull apart easily.

Activity. — List several reasons why we shall have more money to spend for other things if we learn how to judge fabrics. Collect samples of many different kinds of materials; study their appearance and feeling. Learn to know fabrics by name, to judge their quality and the price. Name the popular fabrics this season.

Our Most Important Fibers. — The use of a fabric and its wearing quality are determined largely by its fiber make-up, because each kind of fiber has its own distinguishing characteristics. You will know fabrics after you make a brief study of the manufacture, tests, and uses of our most commonly used fibers. Today

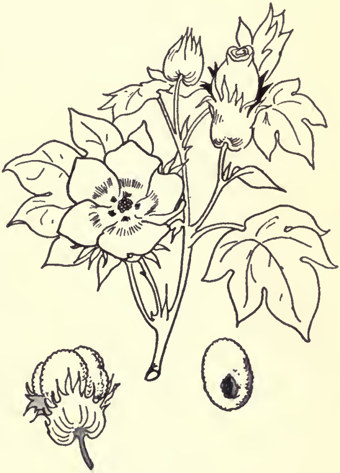


most of our materials are made from the fibers of cotton, linen, wool, silk, and rayon.

The Popularity of Cotton. — The finest cotton goods of ancient times were made in India. Here natives attained such skill in spinning that a single pound of thread would be 115 miles in length. Much of the fine cloth was made near the city of Calicut, and from this fact we get the name of one of our most common fabrics, calico.

While Caesar was in power, cotton was used to cover the way leading from his house to the Capitoline Hill, and was a great wonder in the city. It is known that cotton awnings were introduced into Rome in 63 B.C., and cotton was used in England as early as 1300 A.D.

When Columbus landed in America, the Indians brought out yarns of cotton to trade for trinkets. When Cortez started from Cuba on his Mexican campaign, he gathered cotton in abundance to quilt into jackets for his soldiers that they might resist the arrows of the foes. On landing in the country of the Montezumas he was presented with robes of cotton.



A COTTON PLANT

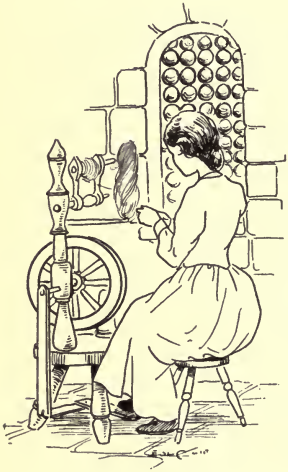
In the convention called at Annapolis in 1786 to discuss means for extending our commerce, James Madison, afterwards President, said, "One day the United States will become a great cotton-producing country." In the year 1790 American planters began to give serious attention to the culture of cotton, and from that time progress has been steady. Today, the United States is one of the leading countries in the production of cotton.

The Manufacture of Cotton Cloth. — Below are given sources and processes in the manufacture of cotton cloth.

Source. — A vegetable fiber taken from the bolls of the cotton plant.

Geographical Location. — Egypt, southern United States, India, South America, China, and Russia.

Ginning. — Fibers are separated from the seeds by a machine invented by Eli Whitney in 1792.



THE FINAL TWIST

Spinning was an art in the Colonial days.

Bailing. — Cotton is packed into bales for shipping to the mills.

Sorting. — Fibers are sorted according to the length and quality.

Cleaning. — Machinery cleans the tangled mass of dirt, leaves, and stems.

Carding. — Carding untangles and straightens the fibers, laying them parallel.

Combing. — Combing removes all short fibers and retains the long ones for a fine grade.

Drawing. — Drawing reduces the soft ropes of fibers to the desired size and gives them a slight twist.

Spinning. — Strands are drawn out finer and given the final twist.

Winding. — Yarn is wound on spindles and in hanks.

Weaving. — Yarns are woven by various weaves to produce the desired cloth.

Finishing:

Singeing. — Cloth is passed rapidly through a gas flame to remove the fuzz and to increase the luster.

Bleaching. — This frees the cloth of its natural color.

Calendering. — Heavy pressers give smoothness and luster to the cloth after washing.

Dyeing. — It is necessary to use a chemical process to make color fast in cotton.

Sizing. — A starchlike substance gives a better appearance to the cloth by adding weight, stiffness, and polish.

Mercerization. — This is a process discovered by John Mercer, who found that by treating cotton fibers chemically the fibers swelled, straightened out, took dye better, and gained a lasting luster.

Adulteration. — As cotton is the least expensive of all fibers, it is not adulterated by using other fibers, but is used to adulterate other fibers.

Tests for Recognizing Cotton. — The following tests will help you to distinguish cotton from other fabrics.

Appearance. — Cotton cloth is dull in appearance unless mercerized, and has a smooth, evenly woven surface.

Breaking. — The cotton threads break easily, and the ends look fuzzy or brushlike.

Burning. — Cotton burns quickly with a flash, leaving a small amount of gray ash. The odor is similar to that of burnt paper or wood.

Creasing. — Cotton creases easily but does not retain the crease well.

Feel. — The cloth feels soft, smooth, and rather warm.

Fiber. — This varies in length from one half to two and one half inches.

Ink. — A drop of ink is absorbed slowly and unevenly.

Lye Test. — Make a solution of one tablespoonful of lye in one pint of water, boiling it for ten minutes in a granite utensil. The cotton is unaffected by the lye.

Microscopic. — The cotton fiber appears as a slightly twisted ribbon.

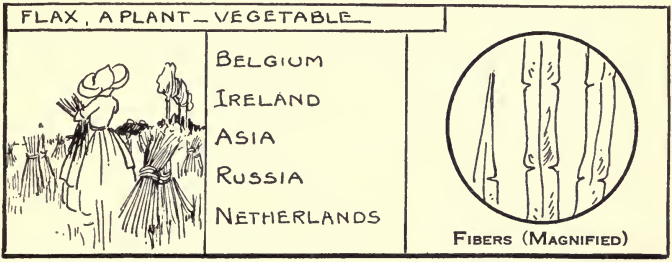
Tearing. — Cotton tears easily with a dull sound.

Activity. — Find a sample of a piece of good cotton cloth. State the characteristics which make it a good material. What are its chief uses?

COTTON FABRICS

Name	Width (Inches)	Weave	Appearance	Some Uses
Batiste	44	Plain	Fine, soft, sheer, silky appearance	Underwear, blouses
Broadcloth	36	Plain	Fine, closely woven, mercerized	Pajamas, shirts, dresses
Calico	25–27	Plain	Usually coarse and highly sized	Aprons, dresses
Longcloth	36	Plain	Light weight, soft, bleached muslin	Undergarments, household linens
Muslin	36–72	Plain	Firm, closely woven, strong, heavy	Underwear, household articles
Nainsook	36–45	Plain	Fine, light weight, soft-finished	Lingerie, infants' wear
Outing flannel	27–36	Plain	Soft, light weight, warm, napped.	Sleeping garments, infants' wear
Organdie	36–70	Plain	Thin, transparent, crisp	Dresses, trimmings
Percale	36	Plain	Stiff finish, printed material	Dresses, aprons, shirts, pajamas
Piqué	27–36	Cord	Ribbed, heavy, firmly woven	Skirts, suits, dresses, trimmings
Poplin	27–36	Plain	Fine, ribbed, mercerized, durable	Uniforms, dresses, drapery
Prints	32–36	Plain	Firmly woven, smooth dull finish	Pajamas, shorts, dresses, aprons
Ratiné	36–54	Plain	Loosely woven, rough surface	Dresses, suits
Sateen	36	Satin	Thick, lustrous surface	Pajamas, shorts, drapery, comforters
Voile	36–40	Plain	Transparent, soft, clingy	Lingerie, dresses, blouses, curtains

Linen, a Product of the Flax Plant. — Linen is the oldest known fabric. Mummy cloths, four thousand years old, show linen of fine quality. Purple and fine linen were symbols of royalty in the time of Solomon. It was used all over Europe during the Middle Ages where cotton is used today. Since the Industrial Revolution cotton has replaced linen, but linen still holds an important place among the fabrics.



The Manufacture of Linen Fabrics. — Below are given the steps in the production of linen.

Source. — It is a vegetable fiber taken from the inner part of the stems of the flax plant.

Geographical Location. — Belgium, Ireland, Netherlands, Russia, Asia, France, Poland, and Egypt.

Pulling. — Flax plants are pulled up by the roots, generally by hand in order not to injure the plants.

Rippling. — This process strips the stems of the flax plant of all leaves, seeds, and roots.

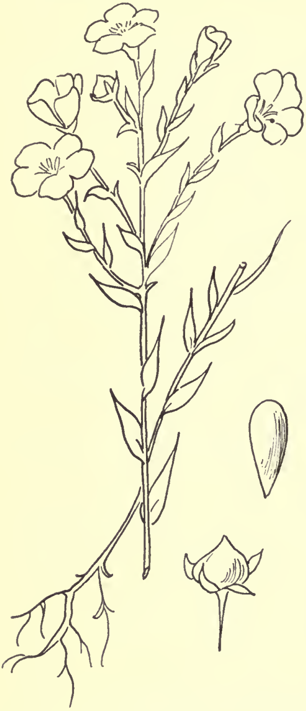
Retting. — The stripped stalks are put in water, where fermentation rots the inner bark and separates the fibers from the woody stalks. The retting may be in stagnant pools, known as "pool retting," or spread over a wet meadow, called "dew retted," or by "chemical retting," which shortens the usual two weeks' process to about sixty hours.

Breaking. — The dried woody part is broken to separate it from the fibers.

Scutching. — Machines beat the broken stalks and throw out the chaff, leaving the fibers fairly clean.

Hackling. — This combs out all loose, short, uneven fibers, called "tow," which are made into coarse, inexpensive linen materials. The long fibers are called "line."

Sorting. — The fibers are sorted according to quality.



The Flax Plant Produces Linen

Spreading. — This draws the fibers into strands of yarn.

Twisting. — The strands are slightly twisted.

Spinning. — The yarns are twisted by dry spinning for coarse yarns or by wet spinning for fine yarns.

Winding. — The yarns are wound on the spindles.

Weaving. — Hand weaving is preferable for linen as the yarns are less easily broken, but it is most expensive.

Finishing:

Bleaching. — This makes the natural grayish-tan linen a snowy white and removes any stains accumulated in manufacturing. Linen is bleached either by a physical or a chemical process. In the former the wet linen is laid on the grass in the sun for about six weeks, producing a beautiful, luxurious fabric, but this is too slow and expensive for everyday use.

Dyeing. — Linen fibers do not absorb dye readily, therefore precautions must be used.

Sizing. — The better linens have little dressing, as a good linen possesses a natural luster.

Beetling. — The surface of the cloth is hammered and beaten to increase the luster.

Adulteration. — Linen is adulterated with cotton fibers because cotton is much less expensive. This combination of cotton and linen gives a durable fabric but it must not be sold as linen.

Tests for Recognizing Linen. — Compare the tests below with those for cotton on page 105.

Appearance. — Linen has a natural luster, with some uneven places on the surface.

Breaking. — The thread snaps and the ends are pointed and uneven.

Burning. — Linen burns quickly with a yellow flame, leaving a light, feathery ash. The odor is like that of burning paper.

Creasing. — Linen fabrics crease readily and hold the wrinkles.

Feel. — The cloth feels cool, smooth, and crisp.

Fiber. — Varies in length from six inches to three feet.

Ink. — Linen absorbs a drop of ink rapidly with a regular outline.

Lye Test. — (See Cotton, page 105.) Linen is not affected.

Microscopic. — The fiber is straight, cylindrical, and has nodes or joints at irregular intervals, like a cornstalk.

Moisture. — Linen absorbs moisture rapidly. It is invaluable for towels and handkerchiefs.

Oil. — A drop of oil makes linen transparent.

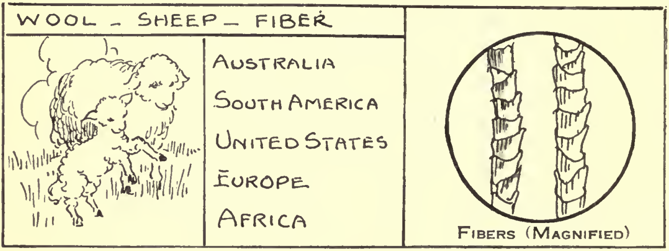
Tearing. — Linen is difficult to tear, but tears with a dull sound.

Linen Fabrics. — Some of the varied uses of linen are as follows: — table linens: single damask, double damask; dress linens: art crash, butcher linen, crash suiting, handkerchief linen, linen cambric, linen canvas, and linen mesh; art linens; sheeting and pillow tubing; toweling; upholstering materials; sail cloth; tent materials; airplane cloth; trimming laces; embroidery threads and floss; tape and twines.

> *Activity.* — What should you know about the manufacture of linen from flax, that you may know how to judge linen and why you must pay a rather high price for it?

Woolen and Worsted. — Primitive man is said to have originally worn the skins as they were taken from animals. He wore the fur inside somewhat after the fashion of a modern fur-lined coat. During the years which passed before the art of spinning and weaving was evolved, garments were made of felt, an unwoven material, matted together.

The Bible is filled with references to sheep and shepherds. Remnants of wool fabrics, dating back to at least 1600 B.C., are found in Egypt and Assyria, those storehouses of ancient treasures.



Coming down to comparatively modern times, we discover that sheep were brought across the Atlantic by Christopher Columbus on his first voyage in 1492. During the Colonial period of American history it was not out of the ordinary for one family to be a factory in miniature, raising its own sheep and finally weaving the fleece into cloth for the family garments.

The Manufacture of Wool Fabrics. — The processes in making woolen goods are described below.

Source. — Animal fibers are taken from sheep, goats, camels, llamas, and alpacas.

Geographical Location. — Australia, New Zealand, United States, South America, Europe, Africa, and Uruguay.

Shearing. — The wool is clipped from the sheep in one piece as if it were a jacket.

Sorting. — The fleeces are sorted according to the quality, generally in three grades: best, from the shoulders and sides; medium, from the back; and poorest, from the thighs and legs.

Washing. — Fleeces are scoured and cleaned in order to remove the natural oil.

Drying. — The fibers are dried so that they are soft and fluffy.

Carbonizing. — Acids are used which attack all vegetable matter, reducing it to a charcoal dust.

Carding. — This separates and straightens the fibers.

Sorting and Blending: Woolens and Worsteds. — At this stage the fibers are treated for woolens or worsteds. Woolens are made from short, uneven fibers, spun into yarn with the fibers lying in any direction. Worsteds are made from long, straight fibers, spun into yarn with the fibers lying parallel.

Carding. — Fibers are made in narrow ropes known as "ropings."

Drawing or Roving. — The strands of yarn are drawn until twisted into the desired size.

Spinning. — The yarns are given the final desired twisting.

Weaving and Knitting. — The woolen or worsted yarns may be woven or knitted into any desired material.

Finishing:

Bleaching. — A final bleaching removes the natural color.

Dyeing. — Wool fibers are very easily dyed.

Fulling. — Wool material is washed, dried, and stretched, to make it the desired width and length.

Napping. — The material is passed over a teasle which raises the ends of the fibers.

Cropping. — The raised nap is trimmed to the desired length.

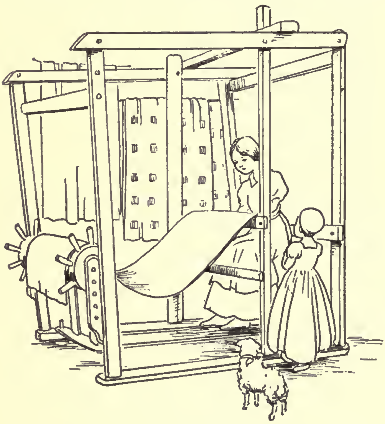
Pressing. — A thorough pressing gives the necessary luster and desired finish.

Adulteration. — Wool is easier to adulterate than any other fiber. Cotton is used because it is inexpensive.

Reworked Wool. — Reworked wool is sometimes called "shoddy." Shoddy may be made from all-wool wastes, wool and cotton, or wool and silk. In preparing shoddy from a mixture of wool and cotton the fabric is treated with chemicals to remove the cotton. The wool residue is put through a machine which tears it into a fibrous condition. It is then mixed with new wool or cotton and made into yarn. A cloth made of a high-grade reworked wool is preferable to a new wool cloth containing a large amount of cotton or made from a low grade of wool. It is impossible to tell when you are buying shoddy, but if a garment is very inexpensive and at the same time is guaranteed all-wool, you may know that it is most likely remanufactured.

Tests for Recognizing Wool Fabrics. — Compare these tests with those for cotton and linen.

Appearance. — Woolens are soft-appearing with indistinct weave; worsteds have a firm, hard finish with a distinct weave.



In the Colonial Days

Often in the Colonial period a family had its own miniature wool factory in the home. Today, numerous factories turn out thousands of yards of various kinds of woolens and worsteds as named in the lists.

Breaking. — The fibers pull apart easily; the ends are curly and springy.

Burning. — Wool burns slowly with a dull flame, forming beads as it burns. It has an odor of burning feathers.

Creasing. — Wool is difficult to crease, as it springs back into shape.

Feel. — Wool feels warm, soft, and elastic.

Fiber. — This varies in length from one to twelve inches.

Lye Test. — (See Cotton, page 105.) Wool dissolves.

Microscopic. — The wool fiber appears as a crinkly, scaly tube, with scales overlapping. Changing the temperature of water and rubbing the wool causes the overlapping scales to interlock more closely and the material to shrink.

Tearing. — The fabric tears with a dull sound.

Activity. — Launder two samples of wool fabrics, one in tepid water, the other in very hot water. Compare.

WOOLENS

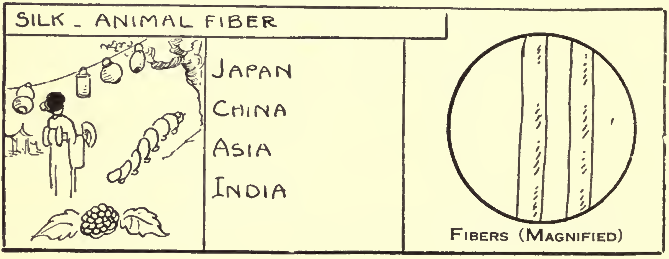
Name	Width (Inches)	Weave	Appearance	Some Uses
Broadcloth	36–54	Plain	Soft, smooth Lustrous, napped	Dresses, coats, suits
Cashmere	42	Twill	Soft, light weight	Negligees, dresses
Cheviot	28–54	Plain	Rough, napped	Suits, coats
Chinchilla	54	Twill	Heavy, napped	Coats
Covert	54	Twill	Fine, medium weight, speckled	Overcoats, suits, dresses
Homespun	54	Plain	Coarse, heavy	Suits, sportswear
Jersey cloth	54	Knitted	Soft, clingy, comfortable, durable	Dresses, suits, sportswear
Polo cloth	54	Twill	Soft, hairlike, napped	Sportswear, coats
Tweed			Coarse, rough surface, mixed coloring, durable	Sportswear, dresses, coats, suits, and skirts

WORSTEDS

Name	Width (Inches)	Weave	Appearance	Some Uses
Basket weave	54	Plain	Small square effect, medium weight	Dresses, suits, home furnishings
Bedford cord	44–54	Cord	Corded, medium weight	Coats, suits, riding habits
Challis	32	Plain	Fine, light weight, smooth finish	Negligees, dresses
Crepella	36–54	Plain	Light weight, crinkled surface	Dresses, suits, coats
Flannel	27–54	Plain or twill	Light weight, slightly napped surface	Dresses, suits, jackets, skirts, bathrobes
Gabardine	54	Twill	Firmly woven, smooth	Suits, skirts, coats
Poplin	44–54	Plain	Fine, ribbed, closely woven, durable	Dresses, suits
Serge	48–58	Twill	Firm, strong, durable	Dresses, suits, coats, uniforms
Shepherd's plaid	48–54	Twill	Fine, soft, smoothly woven, checked	Coats, suits, dresses, children's wear.

Activity. — Obtain samples of woolens and worsteds. Describe the appearance of each, and study them until you can identify a woolen and a worsted and judge the quality.

Silk, the Luxurious Fabric. — According to tradition, silk was discovered by a Chinese empress about 2700 B.C. By close observation she discovered that to make its cocoon the silkworm excreted a fluid which dried quickly in the form of a thread. For many years this secret was kept by the imperial family of China, but through the marriage of a Chinese princess to a Japanese prince the secret was carried to Japan, later into India, and then throughout Europe.



The encouragement of silkworm culture in the colonies by James I marks the beginning of the production of silk in this country. The first mill was erected in Mansfield, Connecticut, in 1810. From this small beginning the American silk industry has grown until today America is a leader in the manufacture of silk. This is due largely to the immense natural resources for manufacturing and the demand for silk by a prosperous nation.

The Manufacture of Silk Fabrics. — The steps in the production of silk are given below.

Source. — Silk is an animal fiber taken from the cocoon of the silkworm. The real silkworm can be raised only in countries where the white mulberry tree grows. It takes about three thousand silkworms to spin a pound of silk, enough for a blouse.

Geographical Location. — Japan, China, India, Italy, France.

Sorting. — The cocoons are sorted as to color, size, luster, and quality. Imperfect or broken cocoon fibers are used for "spun silk," as they cannot be reeled.

Reeling. — The fibers from the silk cocoon are wound, mostly by hand.

Shipping. — Bundles of skeins called "books" are packed into bales for shipping to manufacturing centers.

Throwing. — This combines and twists the fibers into yarns.

Doubling. — The yarns of several bobbins are twisted together to make a strong yarn.

Degumming. — This cleaning process removes the natural gum which covers the fibers.

Twisting. — Any necessary final twist is given to the fibers.

Winding. — Yarns are wound on skeins or in balls.

A YOUNG SILK USER

China and Japan do much toward producing the finest silks.

Weaving. — Any weave may be used for silks.

Finishing:

Singeing. — Silks are gassed to remove any fuzz on the surface.

Bleaching. — To make silk white it is bleached, generally by sulphur fumes or peroxide.

Dyeing. — Silk takes the dye easily.

Weighting. — Many silks are weighted by dipping in a metallic salts solution to make an inferior quality appear heavier and better.

Lustering. — Pressing the silk gives a natural luster.

Polishing. — In the cheaper grades where much weighting is used a high polish is given.

Tests for Recognizing Silk Fabrics. — Compare the tests given on page 116 with those already suggested for other fabrics.

Appearance. — A high natural luster gives the silk a smooth appearance.

Breaking. — The ends of the broken threads are smooth and straight.

Burning. — Pure or unweighted silk burns rapidly with little odor, leaving only a crisp black ball. Weighted silk generally smolders, leaving the outline of the cloth, which is really the metallic salts.

Creasing. — Silk creases fairly well but is very elastic.

Feel. — Silk fabrics feel cool, smooth, and elastic.

Fiber. — This varies in length from 200 feet to 2000 feet.

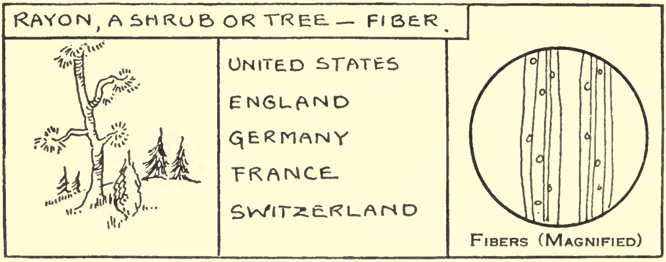
Lye Test. — (See Cotton, page 105.) Silk dissolves.

Microscopic. — Appears as a smooth, straight, hollow tube.

Tearing. — Tears easily with a shrill sound and an irregular edge.

> *Activity.* — List reasons why silk was considered a luxury several years ago. Why is silk popular at the present time? What causes silk to be rather high in price?

Rayon. — Rayon is a synthetic or manufactured fiber made from cellulose products, such as cotton linters and wood pulp.



The first synthetic fabric was manufactured and patented in 1885, but the name, rayon, was not adopted until 1924. The early product was so highly inflammable that it was not adaptable to popular use. In 1911 a more successful method was discovered by three Englishmen, and since then the use of rayon has in-

SILK FABRICS

Name	Width (Inches)	Weave	Appearance	Some Uses
Charmeuse	40	Satin	Light weight, satin surface, dull back	Dresses, party wraps
Chiffon . .	40	Plain	Very sheer, gauze-like, soft finish	Afternoon and evening dresses
Crêpe de Chine .	40–54	Plain	Semi-sheer, crêpy surface, soft	Dresses, trimmings
Crêpe-back	40	Satin	Lustrous one side, crêpe surface other side, durable	Dresses, party wraps
Georgette	40	Plain	Sheer, dull texture, crêpe surface	Blouses, dresses, coats
Glove silk	40	Knitted	Soft, clingy, knitted fabric	Lingerie, hosiery, gloves
Grosgrain .	27–36	Plain (Corded)	Firm, stiff, corded	Trimmings
Messaline .	36	Satin	Light weight, loosely woven, lustrous	Dresses, blouses, trimmings
Moiré . .	40	Cord	Ribbed and watered surface	Coats, suits, trimmings
Pongee . .	32–36	Plain	Wiry, harsh, medium weight, wild silk	Underwear, dresses, curtains
Poplin . .	40	Cord	Ribbed, corded	Dresses, suits
Radium . .	40	Plain	Soft, fine, closely woven, lustrous	Lingerie, blouses, dresses
Rajah . .	36–40	Plain	Harsh, rough texture, wild silk fabric	Pajamas, dresses, jackets, curtains
Satin . .	27–40	Satin	Very lustrous, fine, closely woven	Lingerie, dresses, suits, blouses
Shantung .	36	Plain	Harsh, rough texture, wild silk fabric	Pajamas, dresses, jackets, curtains
Taffeta . .	32–40	Plain	Light weight, crisp, very smooth lustrous surface	Dresses, coats, millinery, drapery, trimmings
Velvet . .	20–40	Pile	Soft, deep, lustrous pile surface	Dresses, wraps, ensembles

creased rapidly. At the present time the principal synthetic silks on the market are bemberg, celanese, svelda, tubize, and viscose silk, according to the commercial method used.

The Manufacture of Rayon. — The steps in the production of rayon are given below.

Source. — A manufactured fiber is made from cellulose products: cotton linters, and fibrous pulp of any of the evergreens.

Geographical Location. — United States, England, Germany, Belgium, France, Italy, Switzerland.

Chemical Treatment of the Cellulose. — The cellulose, cotton linters or spruce pulp or a combination of these, is dissolved with acids, forming a chemical compound named according to the commercial method used.

Cleaning and Drying. — After aging, the cellulose chemical compound is washed and dried.

Solution in Solvent. — The fibrous mass is dissolved in a solvent, forming a thick liquid.

Formation in Threads. — The ripened gelatinous solution is forced through very tiny glass capillary tubes measuring approximately $\frac{1}{500}$ of an inch in diameter.

Twisting. — The delicate fibers are given a slight twist.

Spinning. — This is the final twisting of the yarns for weaving.

Winding. — The yarns are wound into skeins.

Weaving. — Rayon yarns are woven into many types of cloth.

Finishing:

Bleaching. — A final bleaching is usually necessary.

Dyeing. — Rayon takes the dye readily.

Dressing. — This process gives the fabric a good finish.

Tests for Recognizing Rayon. — Compare the tests given below with those for other fabrics.

Appearance. — Rayon has a very high luster.

Breaking. — The thread breaks apart easily and the ends appear as a bundle of fine wires.

Burning. — Rayon burns with a flash, leaving a small gray ash.

Creasing. — It creases rather easily and the creases remain longer than in silk.

Feel. — Rayon feels cool and wiry and is heavier than silk.

Fiber. — The fibers are straight and wiry and may be made any length desired.

Lye Test. — (See Cotton, page 105.) Rayon floats.

Microscopic. — A rayon fiber appears as a rod with markings, sometimes bubbles on its surface.

Tearing. — Rayon tears with a very shrill sound and the edges do not curl.

RAYONS

NAME	WIDTH (INCHES)	WEAVE	APPEARANCE	SOME USES
Brocade .	36	Jacquard	Heavy, an embossed effect	Home furnishings
Crêpe . .	39	Plain	Rather wiry, dull crinkly surface	Undergarments, dresses
Flat crêpe	39	Plain	Heavy, durable fabric; duller surface	Trimmings, outer clothing
Moiré . .	40	Plain	Watered finish, lustered, heavy	Home furnishings
Novelty weave	36	Fancy	Fancy fabrics made to meet style demands	Ensembles, home furnishings
Prints . .	36–39	Plain	Designs printed on various rayon fabrics	Dresses, suits, pajamas
Taffeta . .	39	Plain	Crisp, smooth	Dresses, suits, blouses, ties
Satin . .	39	Satin	Lustrous, smooth, surface	Dresses, slips, blouses, suits
Velvet . .	39	Pile	Soft pile surface	Dresses, wraps, millinery

Activity. — Describe how you would judge a piece of rayon for a dress; for an undergarment.

SUMMARY

Characteristics of Our Common Fibers. — Let us see how the fabrics compare as to their qualities.

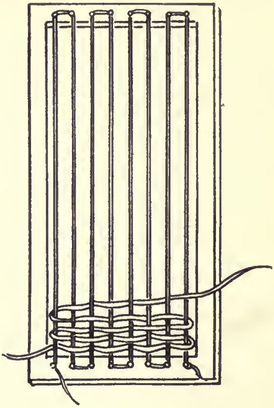
	COTTON	LINEN	WOOL	SILK	RAYON
Source	Plant	Plant	Animal	Animal	Manufactured
Length of fiber	½″–2½″	1′–3′	1″–3″	200′–20,000′	200′–20,000′

Below the different fibers are listed in order from the most desirable to the least desirable.

Elasticity	Silk	Wool	Rayon	Cotton	Linen
Moisture (absorbing and holding)	Wool	Silk	Cotton	Rayon	Linen
Readiness to take dye	Wool	Rayon	Silk	Cotton	Linen
Beauty of luster	Silk	Linen	Rayon	Cotton	Wool
Cleanliness to the skin	Silk	Linen	Rayon	Cotton	Wool
Sanitary	Linen	Silk	Cotton	Rayon	Wool
Ease in laundering	Cotton	Linen	Silk	Rayon	Wool
Warmth. Poor conductor of heat. (Keeps you warm)	Wool	Silk	Rayon	Cotton	Linen
Good conductor of heat. (Keeps you cool)	Linen	Cotton	Rayon	Silk	Wool
Freedom of movement	Wool	Silk	Rayon	Cotton	Linen
Wearing quality	Wool	Linen	Cotton	Silk	Rayon
Cheapness	Cotton	Linen	Rayon	Wool	Silk

How Fabrics Are Made. — If we judge values of fabrics satisfactorily, naturally we must know how they are made. The structure of cloth depends upon the method used in making it: weaving, knitting, and perhaps felting and braiding.

Weaving. — The process of weaving is the interlacing of two sets of yarns or threads. The lengthwise threads are called the *warp;* the crosswise threads, the *weft* or *woof.* Weaving is done on a machine called a *loom*, which is so constructed that the yarns pass through attachments, called *harnesses*, which automatically lift the warp threads as the shuttle passes back and forth. The shuttle is a small wooden instrument that holds the woof threads and flies to and fro as the warp yarns are lifted and lowered. The selvage, or finished edge, on each side of the cloth is made by the woof as it passes around the outer warp in going back and forth.



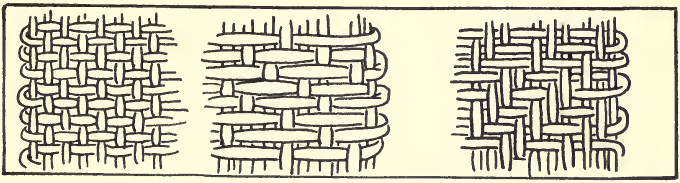
WEAVING

Weaving is a process of interlacing two sets of threads. The lengthwise threads are called the warp and the crosswise threads the woof.

While the possible variations in weaves are unlimited, they may be classified under three main headings: plain, twill, and satin.

Plain. — In the plain weave, the simplest and most common of all textile weaves, there is a regular interlacing of warp and woof, as in muslin.

Satin. — The satin weave is made by passing the woof yarns under one and over five to twelve warp yarns. As most of the woof is on the surface, a smooth, lustrous fabric is the result.



THE MOST COMMON WEAVES

Plain — Satin — Twill

Twill. — In the twill weave the woof passes over one warp yarn, then under two warp yarns, and so on, producing a ribbed effect running diagonally across the cloth, as in serge.

There are many variations of the above three weaves.

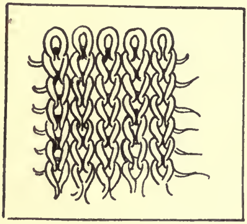
Gauze Weave. — This produces an open-mesh fabric, such as marquisette.

Jacquard Weave. — This forms patterns or designs in fabrics, such as the simple ones like birdseye or the elaborate, ornate ones like brocades.

Pile Weave. — Pile is made in the cloth by mechanically projected loops which may be cut as in velvet, or may not be cut as in turkish toweling.

Double Cloth. — This is made of two sets of warp and two sets of filling yarns, as in a reversible material where one side is plaid and the other side is plain.

Knitting. — The least expensive way of making cloth, called knitting, is made with one set of yarns instead of two, by catching one loop into another. Knitted fabrics may be plain, ribbed, or fancy.



A KNITTED FABRIC

Knitting is made with one thread and catches one loop into the other.

Plain. — The plain, sometimes called flat, is the simplest and least expensive.

Ribbed. — The ribbed, which has a ribbed effect, wears better and is more elastic and comfortable.

Fancy. — The fancy, or novelty, is used in making garments in which a design is desired.

The popularity of knitted garments is due to the fact that they do not wrinkle easily, they are elastic, warm, and most comfortable. The greatest fault in knitted garments is that some kinds "run" after a small hole appears. Again remember that a stitch in time saves nine.

Felting. — One of the oldest methods of making fabrics is by felting. Felt was really discovered by accident. Centuries ago a man, wishing to protect his feet on a long foot journey, put carded wool in the bottom of his sandals. When he removed the wool, he found it transformed into a material which was called felt. Now felt is produced by machines which mat fibrous materials, such as hair, wool, and fur. There are three qualities of felt which you should know: fur felt, a superior quality; wool felt, a medium quality; and shoddy or cotton felt, an inferior quality.

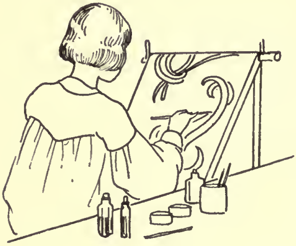
Activity. — Think of all of the uses of felt in the home and in commerce. List all of the uses which you know.

Knit 1, Purl 1, but Do Not Drop a Stitch

The Dyeing of Cloth. — Have you ever thought how our clothing and home furnishings would appear if there were no dyes? The first consideration in dyeing is that fibers take dyes differently. Color designs may be applied to a plain color cloth either by hand or machine methods. If by hand, it may be batik, block printing, stenciling, or "tie and dye." If the color is added to fabric by machines, any of these methods are usable: dyed-in-the-yarn, dyed-in-the-piece, and printed. Care must be exercised in the process used in dyeing to make the color fast, that is, so it will not fade easily.

Dyed-in-the-Yarn. — In this process all of the yarns to be used in making the cloth are dyed before they are woven. Materials dyed in this manner are less apt to fade because every thread has been saturated with the color before it is woven.

Dyed-in-the-Piece. — These fabrics are colored by dipping a woven piece of cloth into the dye. In the case of piece-dyed fabrics the dyestuff has no chance to penetrate completely through the yarn, and there will be spaces that are white or lighter than the rest of the material, generally where the threads cross each other.



BATIK

Batik is a Javanese process, in which the pattern is hand-painted on with wax before it is dyed. The portions waxed resist the color, and then the wax is removed.

Printed Fabrics. — Printed fabrics are colored by having the design stamped or printed on the surface of the material by methods known as *direct, discharge,* and *resist.*

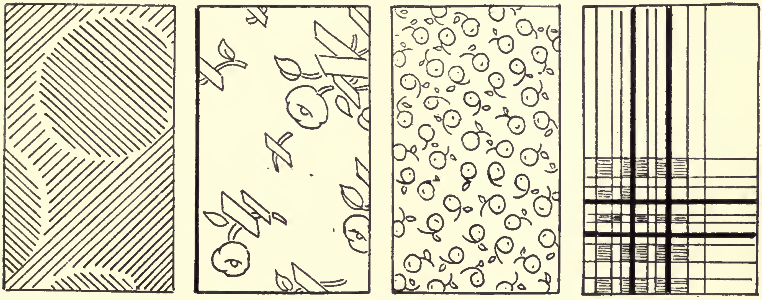
Direct. — In direct printing, the finished cloth is passed between copper rollers, one being engraved, which prints the design on the right side of the cloth.

Discharge. — In discharge printing, the cloth is dyed in the piece, then it is passed between rollers, and the color is removed from the design with chemicals. In this process the chemicals may weaken the fabric, which might make the printed parts wear in holes sooner than the plain part, as in a polka dot.

Resist. — By the resist method, the cloth is stamped or printed with chemicals before dyeing. Then when the material is dipped into the dye, these spots or the design do not take the color.

Good Design in Fabric. — The fact that a material is the "latest" is not a certainty that it is good design. Here again we can apply what we learned of design and color in Chapters IV and V. Ordinarily a design in fabric is produced in two ways. It may be structural, that is, "woven in" as the cloth is made, as in damask, or it may be surface, that is, applied after the cloth is made by different methods of dyeing, either by hand or machine.

In the selection of a fabric one chooses either plain or figured. Everyone can wear a plain fabric if it is the right color and texture, but everyone cannot wear all figured materials. As one tires quickly of the fabric with conspicuous faddish figures, it is more satisfactory and economical to buy one with a conservative design. When selecting any figured fabric apply the art principles of design. The design should be in keeping with its use. Realistic treatments of animals, flowers, and ships are not suitable in dress fabrics. How much more interesting are the designs which have been conventionalized! (See page 46.) There should be a harmony of shapes in the design. That is, if curved figures are used, then angles are not harmonious. In any material of pleasing design, the background should be well-covered so that the design does not seem scattered or spotty.



Design in Fabrics

Which of these materials would you prefer for a dress? Give reasons for your selection.

There is always a problem in the selection of checks, plaids, and stripes. Any fabric in which the stripes are of a different width from the spaces between is more interesting than a fabric showing equal amounts of stripes and background. The Greek Law of Proportion in design will help you with your selection of stripes and plaids.

The Effect of Texture. — Texture, the characteristic appearance of a fabric, may be coarse or fine, rough or smooth, lustrous or dull, and transparent or opaque. Any of these surface effects may be the result of the fibers, weave, finish, color, and design used in making the material. For example, satin, given a shiny effect by the satin weave, is quite different from velvet, given a dull surface made by the pile weave, although both fabrics may be made from silk fibers. As the shiny surface of the satin reflects all the light which falls upon it and the soft, dull surface of the velvet absorbs the light, textiles woven with a shiny surface attract attention, while textiles woven with a pile surface are less conspicuous. Therefore, we can see why large girls and women should avoid shiny fabrics.

Can I Afford to Buy This?

Summary

What Will You Consider When Buying Fabrics? — Such reminders as these will help you to receive better values for the money spent. Be sure to remember these points:

1. Can I afford to buy this?
2. Is the price reasonable for the quality of the material?
3. Has it the right appearance and feeling?
4. Does the material seem firmly and evenly woven?
5. Will it wear well, that is, give a long enough service to warrant spending the time and money on it?
6. Can it be laundered or cleaned frequently and easily?
7. Will it keep the press and look well?
8. Is the material adapted to my style of garment?

9. Is the material suited to the occasion?
10. Will it give warmth or coolness as needed?
11. Is the color adapted both to the garment and to me?
12. Is the design pleasing?
13. Is the texture pleasing and appropriate?
14. What is the exact amount I need?

SUGGESTED CLASS PROBLEMS

1. Let the class discuss and demonstrate how to judge materials when shopping by appearance and "feeling."

2. Bring to class interesting books and pictures on the production and manufacture of cotton, linen, wool, silk, and rayon.

3. Give special reports on the origin, production, manufacture, and uses of our five most used fibers. If possible, secure school exhibits which show the processes.

4. Locate the five major textile fiber-producing countries.

5. Bring to class any poems or songs which tell of cotton, linen, wool, silk, or rayon.

6. Compare the kind of fabrics used in our country with those used in foreign countries. Each student might report on one country.

7. Visit a mill or factory where any fabric is manufactured.

8. Make reports on the life and customs of the different people who produce our fabrics. For example, The silkworm raisers.

9. Visit stores which sell various kinds of cotton, linen, wool, silk, and rayon fabrics. Learn the names of new fabrics.

10. Compare the prices of imported and domestic materials, and the prices of the latest style fabrics with the staple products.

11. Plan attractive posters, using the various kinds of fabrics.

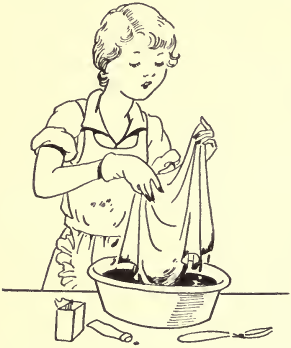
12. Make a collection of as many fabrics as you can find. Study and judge each one. Make a set of textile cards or mount them neatly in your notebook or workbook. Below each one list the following information: name, width, weave, quality, price, and uses. Be sure to date the set of samples.

13. Dye pieces or garments made of the five textile fibers. Describe the method used and record the results.

14. Have the class test cotton, linen, wool, silk, and rayon. List the different tests used and the results of each.

15. Test fabrics for adulteration. Describe the method and result.

16. Study carefully designs in fabrics. Determine their origin and meaning.



DYE SOME FABRICS OR GARMENTS
Be sure to follow the directions.

HOME PRACTICE

1. Read any stories and newspaper or magazine articles which may tell something of our fabrics.

2. Shop at the stores where fabrics are sold. Observe all kinds of cotton, linen, wool, silk, and rayon materials. Be able to call them by name and know the width, weave, uses, and price of each.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Brooks, Christopher Parkinson, *The Story of Cotton*, Rand, McNally Company.

Denny, Grace Goldena, *Fabrics and How to Know Them*, J. B. Lippincott Company.

Dooley, William H., *Textiles*, D. C. Heath and Company.

Dyer, Elizabeth, *Textile Fabrics*, Houghton Mifflin Company.

McGowan, Ellen B., and Waite, Charlotte A., *Textiles and Clothing*, The Macmillan Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Sage, Elizabeth, *Textiles and Clothing*, Charles Scribner's Sons.

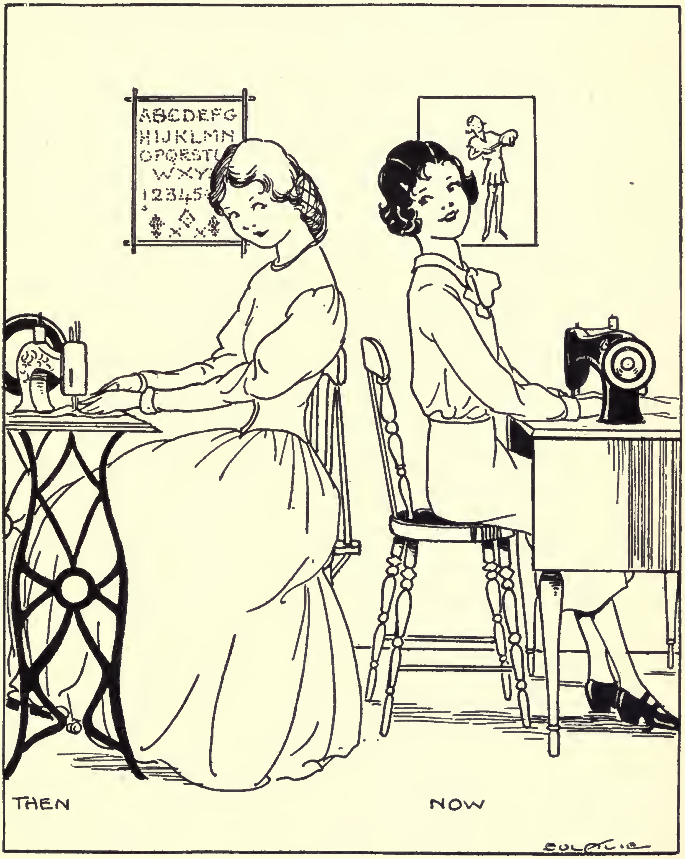
Small, Cassie P., *How to Know Textiles*, Ginn and Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

Woolman, Mary S., *Clothing: Choice, Care, Cost*, J. B. Lippincott Company.

UNIT III

THE SCIENCE OF SEWING


ABCDEFG
HIJKLMN
OPQRST
WXY
12345
THEN
NOW

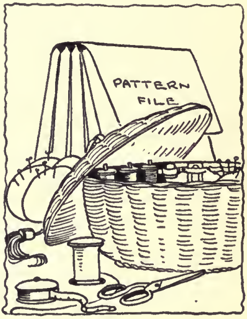
In the preceding unit we discussed selection of clothing. We learned that the clever girl realizes that to be well-dressed she must study clothes as she would any subject in school. By now we know that the selection of a beautiful and becoming ensemble is easily accomplished by carefully spending a small amount of money and considering appropriateness to type, occasion, design, color, and fabric.

A working knowledge of clothes as to selection, construction, and care is one of the best possessions you can have, for then you know how to make clothing, judge the quality and workmanship of ready-made garments, and make changes when and where you please to have a garment smart and chic. Sewing is very easy to learn if you study some simple directions and follow them. In this unit we shall learn how to make some of our garments. First we must know what equipment we need.

CHAPTER VIII

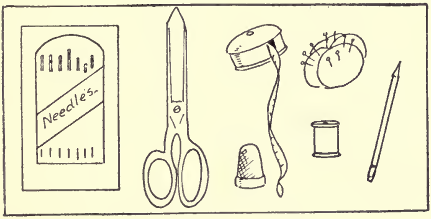
MODERN EQUIPMENT AND IDEAS FOR SEWING

Sewing Equipment. — In these modern days of science and invention we are aided in almost any line of work by especially designed tools. Good tools are quite important in sewing because they are real time, labor, and patience savers. Each girl will want her own sewing box and supplies, as one should neither borrow nor lend.



Activity. — Before you read this chapter plan the sewing equipment and describe the articles which you would like to give to your mother for a birthday present. Would you include a dress form? Why?

The articles most needed in your sewing box for school are needles, scissors or shears, thimble, tape measure, pins, pincushion or box, thread, and pencil.



SEWING EQUIPMENT

Box or Basket. — Select a box or basket sufficiently large to hold all of the articles of equipment needed, and your garment until you can put it on a hanger. Plan your box so that you have a place for everything; then keep everything in its place.

Needles. — The story of the needle tells us that needles have been used from the very earliest times, at first in the form of fishbones and slivers of ivory. Today, when you pick up a sewing needle, it is interesting to know that it has passed through the hands of seventy workmen and undergone twenty-two processes in its manufacture.

Do You Select a Needle Which Corresponds to the Size of the Thread?

Needles are classified according to their uses: "betweens," very short with round eyes, used for fine handwork and tailoring; "crewels," with long, slender eyes, used for darning and embroidering; "millinery," very long with round eyes, used for making and trimming hats; "sharps," of medium length and round eyes, used for general sewing. The modern sewing needles are sold in packages and range in size from No. 1, the coarsest, to No. 12, the finest.

Always, if possible, select a needle which corresponds to the size of the thread. If you will learn the following table you will know how to select needles.

TABLE SHOWING SIZES OF NEEDLES AND THREAD

Needles	Sewing Cotton	Sewing Silk	Sewing Linen
1	8–10	—	25–30
2	10–20	—	30–40
3	20–24	—	40–60
4	24–36	E	60–80
5	36–40	D	80–100
6	40–50	C	100–120
7	50–60	B	120–150
8	60–80	A	150–170
9	80–100	0	170–180
10	100–120	00	180–200
11	120–160	000	200–220
12	160–200	—	220–250

Scissors and Shears. — Which do you say, "scissors" or "shears"? Either word is correct if applied to the right implement. Scissors, which are usually six inches or less in length, have two round handles. Shears, planned for heavier cutting, are more than six inches in length and have one handle larger than the other.

THE SMALL BUT MIGHTY THIMBLE

One should not be economical when buying scissors or shears because inexpensive ones will not do satisfactory work. Select them carefully at a reliable store, choosing those which are made of forged steel. Test them, as they must be sharp and the blades should work easily and cut to the very point to insure easy and satisfactory cutting.

Thimble. — When the thimble was first invented by John Loflington about two hundred years ago, it was worn on the thumb and called the "thumb bell." At first thimbles were made by hand from brass and even from pearl. Our great grandmothers, who did most of their sewing by hand, wore open-top thimbles and pushed the needle through the cloth with the side of the thimble. And how well we can pattern our holding of the needle against the side of the thimble by these women who were such beautiful seamstresses!

Now thimbles are made of celluloid and such metals as nickel, aluminum, silver, and gold. Choose the one which you like best, but never wear a thimble that makes your finger black. The thimble, which is worn on the second finger of the right hand, should not be too tight, nor should it be loose enough to slip off. Be sure to have a thimble that fits you and have it for your very own, and wear it always when you sew by hand.

> *Activity.* — Check yourself occasionally for the use of the thimble. Do you always wear a thimble when doing hand sewing? Why should you wear a thimble when sewing by hand? Do you push the needle with the thimble? Is your thimble the correct size for you?

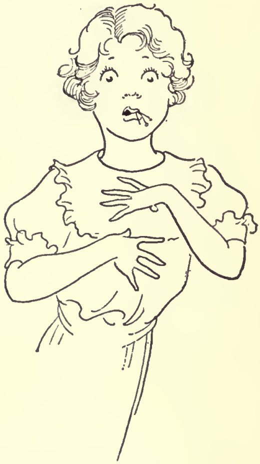
Tape Measure. — Select the kind of tape measure with numbers on both sides, each series of numbers running in the opposite direction, as it is the most convenient. The tape measure is most convenient because of its flexibility in measuring where a yardstick could not be used. When the tape measure is not in use, keep it rolled neatly.

KEEP THE TAPE MEASURE ROLLED NEATLY WHEN NOT IN USE

Pins. — The pins used today are turned out with great rapidity by an almost human machine into which coils of brass wire are fed. Select slender pins about one inch in length which are smooth and sharp-pointed so they will not mar the material.

Pincushion or Pin Box. — Do you ever have to hunt for pins? To avoid this delay keep your pins in a pincushion or a small box with a cover. Remember never to put pins in your mouth.

Thread. — At the present time there are many kinds of threads in all colors and sizes: white cotton in sizes from 8 to 120; black cotton from 8 to 80; and mercerized cotton, a smooth, soft, finished thread, from 50 to 80. Linen thread, strong and smoothly finished, is used for tailoring and millinery. Silk thread, strong and elastic, ranging in size from 000 to E, is appropriate for silks and wools.

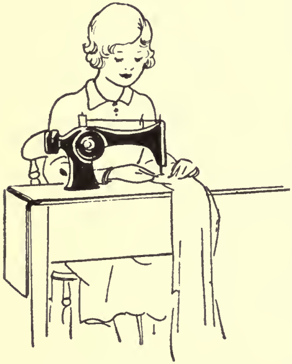


Do You Put Pins in Your Mouth?

For the permanent stitching use thread of the same color as the garment, keeping in mind, however, that the thread usually stitches into a garment a little lighter. The thread selected for a printed material should match the background of the material unless the stitching becomes decorative, in which case it may be the color of the design. When selecting thread for a garment be sure to have a sample of the material with you so that you can match the color. Moreover, the thread should match the kind of fabric; for example, cotton thread for cotton materials, and silk thread for silk and wool fabrics.

A Plan of Equipment for Sewing: At School; At Home. — When sewing, it is the desire of everyone to make an attractive garment as quickly as possible. If you sew at school, generally there is a well-planned room equipped with correct furniture conveniently arranged in order that you can work easily and quickly in a healthful manner. If you sew at home it is possible to have the same convenient arrangement.

Look around your school sewing room and take note of the equipment and its arrangement. Do you know how to use each article which you find in the room? If not, you will soon learn as you work with it and care for it.



A Necessity, Not a Luxury

Every girl should learn how to use and to care for a sewing machine.

An ideal arrangement would be to have a sewing room in every home. However pleasant such a room would be, it is not necessary, but it is essential before you begin to sew that you should assemble the necessary sewing equipment and arrange it conveniently in a well-lighted room. As soon as you complete the garment, it is still part of the plan to return everything to its place and arrange the room in order.

Activity. — Draw a plan of a convenient sewing room. What are the principal requirements of the room? Give reasons for your selection.

Sewing Machines, Then and Now. — A sewing machine, like an automobile, is not considered a luxury, but a necessity.

In the days when your great-great-grandmother illuminated the house with tallow candles, wove the cloth for the clothing of the family, and made each garment painstakingly by hand, sewing machines were unknown. Then in 1846 Elias Howe, of Spencer, Massachusetts, invented the first practical sewing machine. That first machine, awkward and slow-moving, and the many that followed bore only slight resemblance to the light-running and swift-moving modern ones.

Today there are many types of power sewing machines used by garment manufacturers, while for school and home use machines are usually of two types: the lock-stitch or double-thread, which gives a stitch alike on both sides of the material; and the chain-stitch or single-thread, which makes a chain stitch on the underside of the material and a straight stitch on the top.

Although the principles underlying every machine are the same, different makes of machines vary in minor points. Every sewing machine is accompanied by an instruction book which explains in detail the mechanism of that particular type of machine.

One of the first things every girl should do is to learn about the sewing machine. Consult the instruction book. Open the machine, locate each part, and study its use. Learn to operate either a foot treadle or an electric sewing machine. Learn how to wind a bobbin, to thread a bobbin case, and thread the machine. Know thoroughly how to use the machine; treat it as you would any delicate piece of machinery and it will give you good service. Practice stitching on the sewing machine before you make your first garment, or if you already know how to use it, some extra practice will help you to improve your stitching.

Using the Machine. — Do you know that your stitching will be straighter and that you will tire less easily if you sit correctly at the sewing machine? Try the following position and see if it does not help:

1. Place your chair straight in front of the machine.
2. Sit squarely and erectly on your chair.
3. Take a position so that your eyes are directly in line with the presser-foot.

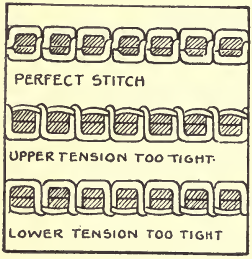
Preparing to Stitch. — After threading the bobbin and upper part of the sewing machine always draw up the under thread before beginning to stitch. Do it in this way:

1. With the left hand hold the end of the upper thread.
2. With the right hand turn the balance wheel about once around, which causes the upper thread to catch the under thread, bringing it up in a loop.
3. Draw the loop through and catch hold of the end of the under thread.
4. Hold both threads by the ends and put them back between the toes of the presser-foot.

Testing the Stitching. — Try out the machine stitch on a scrap of material before beginning to stitch on the garment. Use a piece of the same material on which you are working, folded to the thickness which will be required when stitching the garment.

A perfect stitching will look the same on both sides of the cloth on a double-thread or lock-stitch machine. In a perfect stitch the tension is adjusted so the bobbin and spool threads lock in the center of the thickness of the cloth. If the bobbin thread is drawn to the upper side of the cloth as it lies on the machine, the tension is too tight. If the spool thread is drawn to the lower side, the tension is too loose. Notice in the drawings the appearance of the stitch.

The stitch should be of a size suitable for the material. Find the stitch regulator on the sewing machine which you use. Try it out on a scrap of material for large, small, and medium-sized stitches so you may learn how to regulate it.



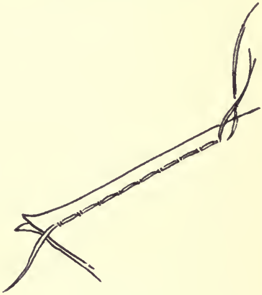
TESTING THE STITCHING

On a double-thread machine, a perfect stitching looks alike on both sides of the cloth. If the upper tension is too tight, the upper thread appears straight, and if the lower tension, or bobbin thread, is too tight, the lower thread appears straight.

The Needle. — Never stitch with a needle that has a blunt point. As you test out the sewing machine be sure to notice if the threads of the material are drawn or pulled on either side of the stitching. If they are, immediately put in a new needle (see instruction book) because a blunt needle will ruin the fabric.

To turn a corner in stitching on the sewing machine, let the needle remain in the cloth, raise the presser-foot and turn the cloth with the needle as a pivot, then lower the presser-foot and resume stitching.

To Fasten Sewing-Machine Stitching. — Tying threads, back-stitching, or lap-stitching may be used to fasten a sewing-machine stitching, the method depending on the kind of fabric and the location of the stitching on the garment.



To Tie Threads

Practice fastening a sewing machine stitching by the three methods: tie threads, back-stitch, and lap-stitch.

To Tie Threads. — Draw the top thread to the under side and tie the two threads together. This is used on silks and dainty materials and on darts, tucks, and gathers.

To Back-Stitch. — Put the garment to the right of the needle. Starting the stitch ½ inch from the beginning of the seam, stitch to the last thread of the cloth. Letting the needle remain in the cloth, turn the garment until it is at the left of the needle. Stitch back over the ½-inch stitching and continue stitching to the end of the seam. Letting the needle remain in the cloth, turn the garment and stitch back in the same stitching for ½ inch. This method is used on heavy durable fabrics.

To Lap-Stitch. — Stitch about ½ inch directly over the stitching where you started. This method is used in stitching any circular space, as a hem.

The Attachments. — The average modern sewing machine is equipped with a set of attachments, as binder, tucker, ruffler, and hemmers, for simplifying sewing. A book of instructions for the use of the attachments comes with each machine and if you learn how to use them, they will prove to be great time savers.

> *Activity.* — Learn about sewing machines and how to use them. Make a list of the names of different kinds of sewing machines which you know. Which machine do you like best? What is the price of a good sewing machine? Name the principal parts of a sewing machine. Practice winding a bobbin and threading a machine. Time yourself to see how long it takes you. Practice stitching straight, adjusting the stitch regulator, and fastening the stitching. Practice using attachments.

Care of the Sewing Machine. — A sewing machine, like all other machinery, will not give satisfaction unless kept clean and oiled. If used moderately, that is, only a few hours a day, cleaning and oiling once or twice a week is sufficient. Before oiling any part of the machine always remove all lint, dust, and threads. To care for a sewing machine it should be dusted each time before using, and should be opened and closed carefully.

SUGGESTED CLASS PROBLEMS

1. Suggest a method that may be used to mark each article of your sewing equipment.

2. Plan the order in which you will arrange your equipment. Keep your box or basket in this order.

3. Be prepared to tell the class an interesting story about needles, scissors, thread, thimble, and pins. Give the reference which you used.

4. Study the advertisements in magazines and newspapers which suggest new ideas for sewing equipment. Make notes and discuss these ideas in class.

5. Observe carefully each piece of equipment in the school

sewing room. Become familiar with the use of each and learn how to care for it properly. Make a list of them.

6. Discuss the arrangement of a sewing room that you would enjoy having in your own home.
7. Look up the history of the sewing machine in an encyclopedia or in other reference books. Make notes so that you can relate it to the class.
8. Study the instruction book which accompanies the sewing machine that you are using.
9. Practice sitting properly at a sewing machine.
10. Practice using different makes of sewing machines until you can operate them properly.
11. Learn to wind a bobbin; to put a bobbin in the bobbin case; to remove the bobbin and to replace it.
12. Learn to set a needle.
13. Experiment with the stitch regulator until you can use it correctly.
14. Study the attachments and learn how to use them.

HOME PRACTICE

1. Secure permission to use the sewing machine at home. Be able to prove that you have learned how to operate a sewing machine and that you are careful in using it.
2. Care for the sewing machine by keeping it dusted and oiled.
3. If your mother is not familiar with the attachments, perhaps she will permit you to show her how to use them.

SELECTED REFERENCES

Cook, Rosamond C., *Sewing Machines*, The Manual Arts Press.

Ingalls, Carrie Crane, *Fundamentals of Sewing*, Bruce Publishing Company.

Matthews, Mary L., *Elementary Home Economics* (Second Revision), Little, Brown and Company

Picken, Mary Brooks, *The Mary Brooks Picken Method of Modern Dressmaking*, The Pictorial Review Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress,* Houghton Mifflin Company.

Trilling, Mabel B., and Williams, Florence, *A Girl's Problems in Home Economics,* J. B. Lippincott Company.

Van Gilder, Ethel, *From Thimble to Gown,* Allyn and Bacon.

A Manual of Family Sewing Machines and Their Attachments, The Singer Sewing Machine Company, Inc.

CHAPTER IX

STARTING THE SEWING

Now that we have our sewing equipment we are ready to begin. We shall start with undergarments because they are simple and because they include all the basic processes necessary for making any garment.

At various times throughout the ages women have worn excessive amounts of underclothing, bustles, hoops, and ruffles galore, to give the desired silhouette, or outline, to their figures. Today, under the sports clothes that allow so much freedom of motion, and under the graceful evening clothes with their flowing lines, lingerie (lăn′-zh-rē′) has been minimized and is designed either for extreme comfort or for extreme daintiness. The slip has become, in many cases, a sort of lining for dresses of thin silks and chiffons.

Even though underclothes are not so many or so necessary as they once were, they are still needed for cleanliness. Worn next to the skin, where they absorb perspiration, they need frequent laundering, much more frequent than could be given to outer suits or dresses. Thus underwear becomes a protection to the garment under which it is worn.

Attractive underwear is something which every girl can make because it need not involve complicated construction nor a great deal of time in the making. Moreover, by copying attractive ready-made "undies," your home-made underwear can be just as attractive, will cost less, and will wear longer.

Essentials of Attractive Foundation Garments. — Always select underclothing which is suited to your needs and to the occasion for which you wish to wear the garments. Simplicity, comfort, and cleanliness are the requirements of serviceable undergarments. They should be made of loosely woven fabrics to give warmth and proper evaporation to the body. All straps and bands should be adjusted so that there is no irritating pull or restriction. Besides these features they should be attractive in design, color, material, and trimming, and easily laundered.

Design. — Articles of underwear change in name, style, materials, and ways of making almost as frequently as outer clothing because undergarments must conform in all ways to the dress or suit worn over them. However, tailored styles, which need little or no trimming, are always serviceable, regardless of prevalent styles in outer garments. It is an advantage and most economical to decide upon a particular style of lingerie and to wear this generally.

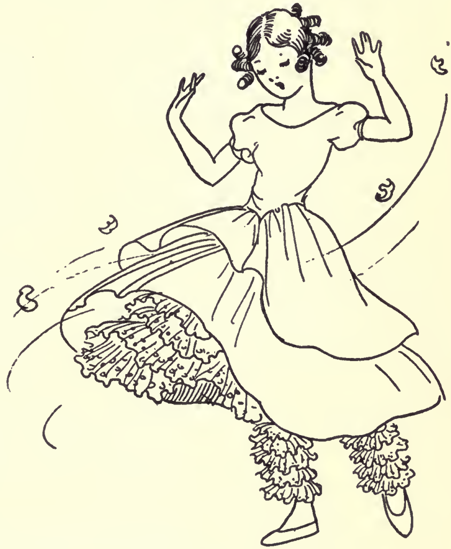
Color. — For general wear, white and the various shades of pink are the most satisfactory and by far the most becoming. Unusual colors in underclothing, such as deep blue, belong to the girl who can have a large wardrobe, or who wishes some special color for some particular frock.

Materials. — Any of the many interesting cotton, rayon, and silk fabrics, studied in Chapter VII, which are appropriate may be purchased for underclothing. Your personal choice of material will be influenced by the prevalent style, by suitability to your use, by quality, color, and price, and by ease of laundering.

Trimming. — The fact that undergarments should never be overtrimmed cannot be emphasized enough. A small amount of good trimming is far better than a large amount of cheap trimming. Attractive trimmings correspond in quality to the material on which they are used. Some of the most effective finishes are bindings, fine tucks, hand embroidery, and narrow laces. If ribbon is used in lingerie, it must be a good washable quality. Lingerie tape is durable and washable.

Laces. — Although in former years all laces were made by hand, now laces are made for the most part by machines. Lace may be made of cotton, the least expensive; linen, the most durable; silk, the finest; rayon, the most lustrous; and wool, the least used as an edging.

There are various types of laces made according to the purpose they serve: *beading,* made with eyelets at regular intervals through which tape or ribbon may be run; *edging,* finished with a straight edge on one side and a scalloped or picoted edge on the other side; and *insertion,* finished with both edges straight.



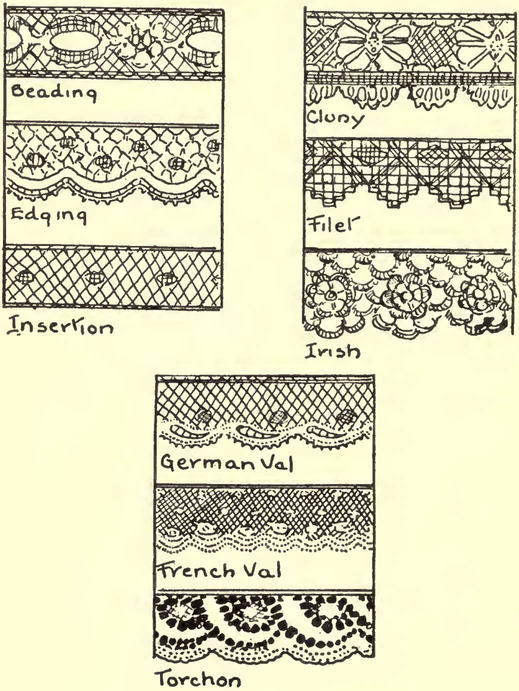
OVERTRIMMED LINGERIE

A small amount of good trimming or self-trimming is much better than a large amount of cheap trimming for underclothing.

Some of the most attractive and popular laces in the narrow widths for lingerie are: *Cluny,* characterized by a wheel or star design; *Filet,* made of square meshes; *Irish,* distinguished by a chain stitch running throughout; *Torchon,* similar to Cluny; and *Valenciennes* or *Val,* of a net background with a flat design. *German Val,* of a round mesh, is more serviceable than *French*

Val, with a diamond mesh. Crocheted lace and tatting are hand hooked.

When buying laces, note the quality of the foundation threads and the edge finish. Be sure that the edge is firmly woven and well constructed to give the wearing service which you expect.



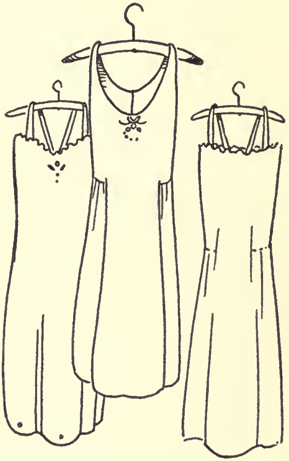
SOME LACES

Lace is derived from the Latin word "laques," which means to snare as with a noose. There are many kinds of laces, each made of some definite design.

Activity. — List the kind and amount of underclothing, either ready-made or home-made, which you bought last year. How much did your underclothing cost last year? How could you economize on the amount spent? Which is really of greater importance in underwear, quantity or quality? Why?

Making Our Patterns. — We shall learn first how to block some patterns for making the most popular undergarments of simple design. This drafting or blocking consists of marking the pattern on the material or on the paper for cutting, according to the individual measurements. As a blocked pattern is made to your own measurements, it will fit you better than the commercial pattern which is made to average measurements. With foundation patterns to fit, you will be able to make any changes in the simple style that you desire.

Planning a Slip. — The underslip is a good garment with which to begin, because it has simplicity of style and presents interesting problems in design and construction. As you learn to make the slip you learn many constructive processes which can be applied in making other garments.



PRACTICAL STYLES FOR DRESS SLIPS

Select a style for a dress slip that is suited to the dress worn and to the silhouette of the day.

The way the slip is made depends on the style needed for the outer garment. The top, where the weight comes, may be made with fitted shoulders or with straps. The slip may be fitted by the use of darts or slanted seams; it may be large enough to slip over the head, or fitted with a placket. The width around the lower edge, which may be increased by fullness in the skirt allowed by slanted seams, pleats (sometimes spelled plaits), or gathers, depends upon what you like best. Learn how to make a pattern for one style and size of slip, and then from it you may develop patterns of varied styles and sizes.

Let us learn how to make a slip similar to the one in Figure 2 or 3.

Preparing the Material. — 1. *Measure the amount of material needed for the slip.* — Measure from the position at the highest point to the length desired, add as many inches as needed for the hems at the top and lower edges, multiply by two and divide by 36 to give the number of yards. A slip like the one shown in Figure 2 will require two lengths. For the slip shown in Figure 3 it is economical to buy three lengths, which will make two slips. This is possible because the back is narrow and two backs may be cut from one length.

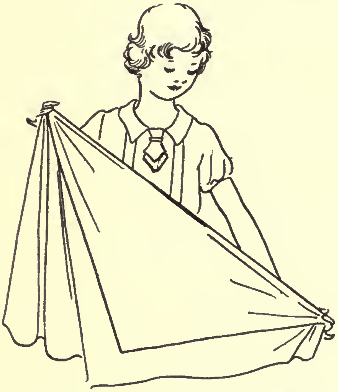


FIGURE 1. STRAIGHTENING MATERIAL

To straighten material, pull the material at diagonal corners and along the edges before pressing the cloth or cutting out a garment.

The slip cut crosswise of the material requires as much cloth as the desired width around the lower edge, plus seams. A slip cut crosswise takes less material but does not wear so well.

2. *Take the measurements needed for the slip.* — Lay the tape measure, not tight, not loose, at the places required:

1. Bust measure — taken over the fullest part of the bust.
2. Hip measure — taken over the fullest part of the hips.
3. Length of waist or side seams down to the top of the pleat.
4. Length of slip plus hems.
5. Width around the lower edge.
6. Length and width of straps.

3. *Straightening the material.* — Before you use the material for cutting a garment, see if it needs straightening. If the material has been pulled in the process of finishing or rolling you will need to pull or press it back into shape. Hold the material by diagonal corners and along the sides. Stretch and

pull gently but firmly until the warp lies parallel to the woof (Figure 1).

1. Straighten the edges. — To see if the edges of a cloth are straight, pull a thread at each end. If the thread runs from selvage to selvage, the edges are straight. If the edges do not test straight, they may be straightened by one of three ways, the correct one to use being determined by the kind of cloth.

(*a*) Tear the material. — Clip the selvage at one side, tear the cloth quickly to the opposite side, and clip the selvage.

(*b*) Pull a thread. — Clip the selvage at one side, pick up the loose thread and draw it up gently. When the thread is drawn through the entire width, cut across in the space that is left. If the thread breaks, loosen the puckered cloth and cut as far as the pulled thread can be followed, then pick up the broken end and pull the thread again.

(*c*) Cut along a stripe or a design woven into the material. — This is not always safe on inexpensive material where the stripe is stamped on, not woven in.

A PRESSING ENGAGEMENT

Pressing removes wrinkles and creases and gives newness to a garment. If new material has become wrinkled, press it before marking or laying the pattern on it.

Activity. — What method would you use to straighten these materials: crêpe de Chine, pongee, dimity, muslin, longcloth, rayon? Why?

4. *Pressing.* — Before pressing be sure that the iron and ironing board cover are clean, and that you have the right kind of cloths for pressing. In the actual process of pressing care must

be taken to have no wrinkles, and to keep the warp and woof threads straight in the material.

Cotton and linen, being plant fibers, may be pressed with a hotter iron than silk and wool, the animal fibers, and rayon, the manufactured fiber. *Cotton* and *linen* may be pressed on either the right or wrong side. If pressed on the wrong side, a dull appearance is given to the right side, and if pressed on the right side, a luster is given. If the material is badly wrinkled, dampen it by wringing a cloth out in clear water and rubbing it lightly over the surface of the material and then pressing. This is sometimes known as sponge pressing.

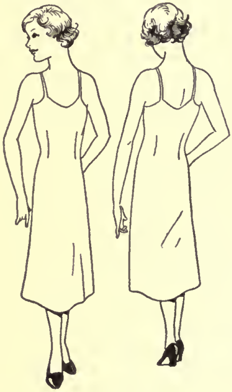


FIGURE 2. A DRESS SLIP WITH THE FRONT AND BACK OF THE SAME WIDTH

If you wish to make a slip with the front and back of the same width, which uses two lengths of material, follow the directions in 1 and 3 on page 151.

When pressing *silk*, *rayon*, and *wool*, be careful not to use an iron which is too hot, as silk and wool are easily yellowed and scorched, and rayon is sometimes melted. For silk and rayon press with a warm iron on the wrong side, for if the pressing is done on the right side the surface becomes shiny. If it is necessary to take out creases or to press in pleats, lay a light-weight cloth on the wrong side of the material, place a slightly dampened cloth over it, and press.

Although slips are seldom made of woolen materials, it may be well to learn how woolen goods are pressed. *Wool* should always be pressed with a cloth over it. **Never place an iron directly on wool.** Dampen a pressing cloth of heavy material, lay it over the garment, press slowly and lightly at first, and then as the steam begins to appear increase the pressure. When pressing hand knitted garments of wool, the iron should be lowered and raised quickly on the damp cloth, not rubbed over the surface.

Blocking the Slip. — 1. *Prepare the material for blocking the slip with front and back of same width.* (Figure 2.)

1. Straighten the material and press it if necessary.
2. Tear a strip from the material for straps, if desired.
3. Divide the correct amount of material *crosswise* in two equal parts.
4. Fold each piece lengthwise and pin the ends and sides of each piece together.
5. Place one folded piece of material on top of the other folded piece and pin the two together.

2. *Prepare the material for blocking the slip with a narrow back.* (Figure 3.)

1. Straighten the edges of the material, and the material itself, pressing if necessary.
2. Cut a 2-inch (or desired width) strip from the material for the straps.
3. Divide the correct amount of material *crosswise* in two equal parts.
4. Cut one piece in two pieces, *lengthwise*, for the back, which may be made any desired width. Fold one half and put it away.
5. Fold the piece for the front lengthwise, pin the ends together, and side edges together, and fold.
6. Repeat for the piece for the back.
7. Lay each piece flat on a table with the side edges nearest to you.

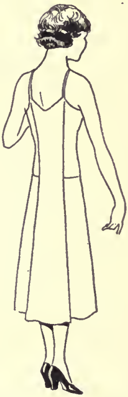


FIGURE 3. A DRESS SLIP WITH A NARROW BACK

If you want to make a slip with a narrow back, which uses only one and one-half widths of material, follow the directions in 2 and 4 on pages 151 and 152. This is an economical way to make a slip.

3. *Block the pattern of the slip in Figures 2 and 4.*

1. Measure from A to B, Figure 4, the length including hems.
2. Measure from A to C, $\frac{1}{4}$ of bust plus 1 inch.
3. Measure from A to D, the length of the waist.
4. Measure from D to E, $\frac{1}{4}$ of hip plus 1 inch.
5. Draw the line CE.

6. Measure from *E* to *F*, usually three inches.

7. Draw the lines *EF* and *FG*.

8. To make a fitted neckline, measure over from *A* and *C* to *H* about 3 to 5 inches, according to the placement of the straps. Draw the curved lines *AH* and *HC*, curving them as much as desired.

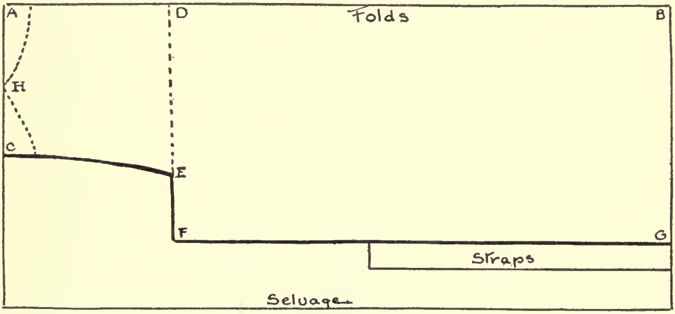


FIGURE 4. A PATTERN FOR A DRESS SLIP WITH THE FRONT AND BACK OF THE SAME WIDTH

This slip may have the fullness held in pleats or gathers, or the fullness may be left out and the slip cut with slanted seams by omitting line *EF* and drawing a line *CEG*. The width from *B* to *G* is $\frac{1}{4}$ of the width around the lower edge. The slip may be made more fitted by making darts at the waistline.

4. *Block the pattern of the slip in Figures 3 and 5.*

For the Front:

1. Measure from *A* to *B*, the length including hems.

2. Measure from *A* to *C*, $\frac{1}{2}$ of bust measure (plus 2 inches for seam allowance) minus $\frac{1}{2}$ width of the piece of cloth for the back.

3. Measure from *A* to *D*, the length of waist.

4. Measure from *D* to *E*, $\frac{1}{2}$ of hip measure (plus 2 inches) minus $\frac{1}{2}$ width of back.

5. Draw line *CE*.

6. Draw line *EF* parallel to *BG*.

7. Shape the neckline as in Figure 4 if desired.

For the Back:

Use the straight piece for the back. This back piece may be any width desired, from 9 inches to 18 inches. Shape the neckline the same as the front.

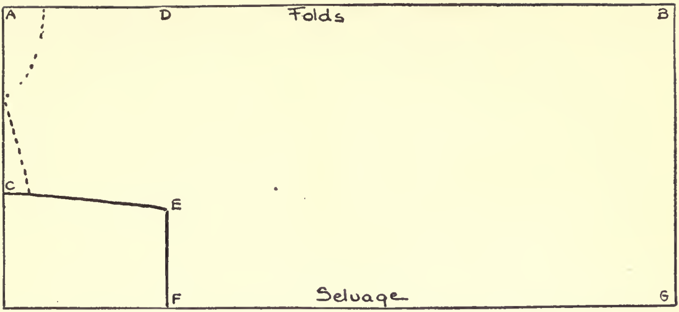


FIGURE 5. A PATTERN FOR THE FRONT OF A DRESS SLIP WITH A NARROW BACK

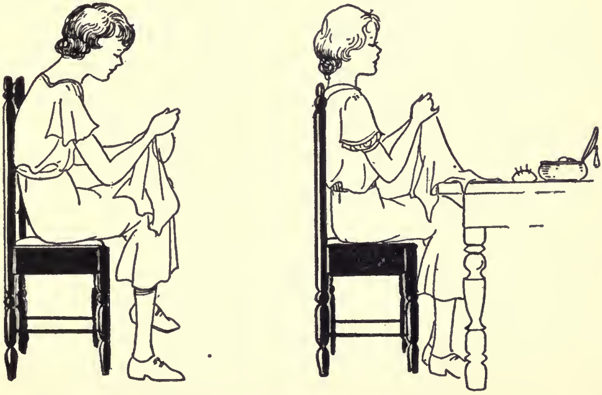
The back is made of a straight piece of material of any width desired. This slip may have the fullness held in pleats or gathers. It may be made with slanted seams, or fitted with darts at the waist, the same as the slip in Figure 4.

5. *Cut out the slip.*

1. Cut with even strokes of the scissors on the cutting lines, *CE*, *EF*, and *FG*, after lines have been approved by the instructor.

2. Remove all pins from the garment and whatever scraps are left from the cutting.

3. Take two pieces from the scraps to test out your material and the sewing machine. Put the remainder of the scraps in a neat roll and tie or pin together.



HAVE YOU FORMED THE HABIT OF SITTING PROPERLY?

Correct Sewing Habits. — First of all, if you form the proper habit of sitting, using thread, placing pins, and basting, your sewing will be much easier and you will not tire so quickly.

1. *Position for sitting.* — Sit well back in your chair. Hold the sewing on a table, or high enough so you need not bend over your work.

TROUBLE AHEAD!

Do you keep the loose end of the thread fastened in the slit of the spool?

2. *To use thread.* — Measure about eighteen inches for the length of a thread for sewing by hand. Cut the thread on a slant by holding the scissors almost parallel to the thread. Never tear, pull, or bite thread. Fasten the loose end of the thread into the slit in the spool. Thread the needle with the end that comes off the spool first, and make the knot, or first fastening, in the end that comes off the spool last.

3. *To make a knot.* — To begin all temporary stitches, as bastings and gatherings, make a knot in the thread. Wind the thread once around the end of the first finger. Roll or twist the thread tightly between the thumb and first finger. Slip the loop over the end of the finger and make a tiny knot by drawing the thread tightly while holding it between the thumb and first finger. (Figure 6.)

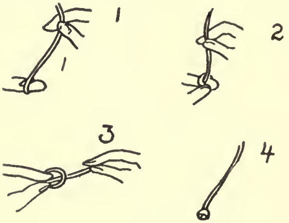


FIGURE 6. A KNOT EASY TO TIE

Activity. — Practice making a knot until you can make a small, neat one.

4. *Pinning the edges of cloth* (Figure 7). Before basting be sure to pin the edges of cloth together to hold them in place and to keep the edges even. To pin a seam: Lay the two pieces flat on a table. Always lay the longer, or fuller, edge on the top. Pin the edges together, placing the pins across the edges of the cloth,

at right angles to the seam line, picking up only a few threads of the cloth on the seam line. Place the pins about six inches apart on the straight edges and about two inches apart around the curves. As one becomes more experienced in sewing, some of the pinning may be eliminated.

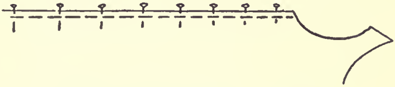


FIGURE 7. PINNING A SEAM

To pin a seam, place the pins across the edge, picking up only a few threads of cloth on the seam line as you pin.

5. *Basting.* — Bastings are temporary stitches used to hold two or more pieces of material in place for permanent stitching, and to serve as a guide for permanent stitching. To *begin* a basting use a knot in the thread. To *fasten* it take two rather small stitches, one over the other. To *remove* a basting cut the thread at intervals and pull it out.

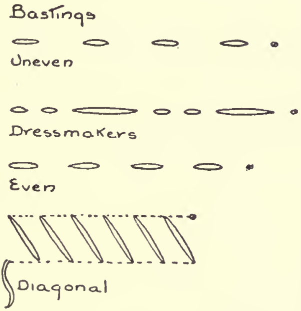


FIGURE 8. KINDS OF BASTINGS

The uneven basting is shown as it appears on the wrong side of the material; the dressmaker's, even, and diagonal, as they appear on the right side of the cloth.

Practice making the different bastings, and study the appearance of each on both the right and wrong sides.

Figure 8 shows the various bastings. In *uneven basting* the stitches and spaces are of unequal length, usually $\frac{1}{2}$-inch stitches on the upper side and $\frac{1}{8}$-inch stitches on the under side of the cloth. Uneven basting can be done very rapidly and is usable where there is little strain in fitting.

Dressmaker's basting is a variation of the uneven basting made by a $\frac{1}{2}$-inch stitch followed by two $\frac{1}{8}$-inch stitches on the upper side of the cloth.

In *even basting* the stitches and spaces are of the same length, usually $\frac{1}{4}$-inch stitches on the upper side and $\frac{1}{4}$-inch on the lower side of the cloth. This is used on seams requiring careful fitting and on fabric that slips easily.

In *diagonal basting* the stitches and spaces are made by short vertical stitches on the underside of the cloth and long diagonal stitches across the upper side of the cloth. This basting is used to hold two surfaces together.

Uneven basting, made as follows, is a good way to baste:

1. Take $\frac{1}{8}$-inch stitch in the cloth.

2. Hold the hands in correct position. Hold the stitch near the point of the needle with the right thumb and finger. Keep the needle in position against the thimble, the end of the thimble pointing toward you with the eye of the needle against the part of the thimble covering the fingernail, and the left thumb and finger holding the cloth about an inch away from right, the thumb end of left thumb on top of the cloth, left finger under the cloth (Figure 9).

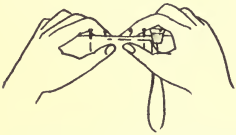


FIGURE 9. POSITION FOR BASTING

For speed and ease in basting, do not pull the needle out of the cloth, but let the material slip off the needle onto the thread as you slide it through the cloth.

3. Push the needle through the cloth $\frac{1}{2}$ inch away from where it came through before, pick up $\frac{1}{8}$ inch on cloth and rest the point of the needle at the left thumbnail.

4. Move the right thumb and finger to the point of the needle and pull the thread through.

5. Move the left thumb and finger back about an inch, and repeat 3, 4, and 5.

Activity. — Practice making basting stitches, especially uneven and even, on a piece of cloth, using a thimble correctly.

Making the Slip. — *Make the slip according to the following order of steps. Step 1.* Decide the kind of seams to use.

Before you begin the making of the garment, decide what type of seam you will use, because the kind of seam determines whether you will baste the right sides together or the wrong sides. For the slip, you will probably use a plain seam or a French seam.

1. A *plain seam* has a single row of stitching on the wrong side, leaving raw edges which must be finished to prevent fraying.

2. The *French seam* is a seam sewed within a seam. It is used on transparent, light-weight materials which require frequent laundering. This seam should be made about $\frac{1}{8}$ inch wide. If the material is too heavy for such a narrow seam, then some other kind of seam should be used.

A. *To make a plain seam.* (Figure 10.)

1. Pin the seam edges of the right sides together.

2. Baste on the seam line, usually $\frac{3}{8}$ or $\frac{1}{2}$ inch from the edge.

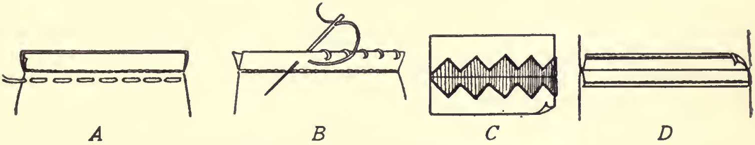


Figure 10. *A.* A Plain Seam. *B.* Overcast Edges. *C.* Pinked Edges. *D.* Self-finished Edges.

3. Stitch against the bastings; use back-stitch at the ends.

4. Remove the bastings.

5. Open the seam, except in a few cases, as in a pleat.

6. Finish the edges and press flat. In undergarments the edges of the plain seam may be finished as follows:

(*a*) *Overcast Edges.* The edges are finished by a loose diagonal stitch. Begin at the right-hand side with a loose slant stitch, making it from the under to the top side. Keep the stitches even in size and twice as far apart as they are deep.

(*b*) *Pinked Edges.* If the fabric has a very firm texture, the edges may be pinked (notched) with a pinking machine or with scissors.

(*c*) *Self-finished Edges.* Turn under the raw edge on each side of the seam and stitch along the turned edge by machine or with tiny running stitches by hand.

B. *To make a French seam.* (Figure 11.)

1. Pin the edges of the wrong sides together.
2. Baste $\frac{1}{4}$ inch from the edge.
3. Stitch against the bastings; use back-stitch at the ends. (I)
4. Remove the bastings.
5. Trim off the edge about $\frac{1}{8}$ inch from the stitching. (II)

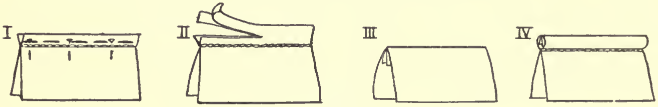


FIGURE 11. A FRENCH SEAM

6. Turn to the wrong side of the garment and crease the seam flat.

7. Fold the garment so that the right sides are together, and crease. (III)

8. Baste about $\frac{1}{8}$ inch from the edge or just at the edge of the first seam (which is now inclosed in the second).

9. Stitch against the bastings; use back-stitch at the ends.

10. Remove the bastings and press. (IV)

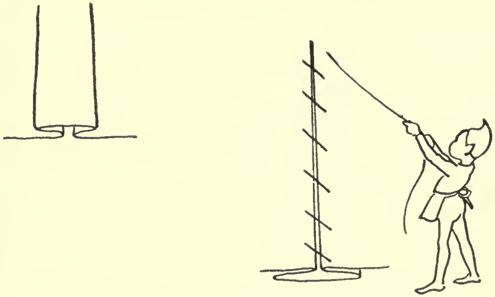


FIGURE 12. THE BOX AND INVERTED PLEAT

The inverted pleat is shown basted with diagonal bastings on the right side. An inverted pleat on the right side forms a box pleat on the wrong side of the garment.

Step 2. Plan the pleats and pin them in place at the sides of the slip.

There are two kinds of pleats you may use, the inverted or the side pleats. If the seam comes directly under the arm, make an inverted pleat; if toward the back, make a side pleat.

A. *To make an inverted pleat.* (Figure 12.)

1. Mark the center of the part of skirt to be pleated and the center of the waist part to which the pleated section is to be attached.

2. Divide the part of the skirt to be pleated into 6 equal parts and mark the divisions with pins. Fold the pleats on the pins and bring the pleats to meet at the center pin.

3. Press and pin the pleats in place.

4. Baste the pleats together with diagonal bastings.

5. Baste across the top of the pleats.

6. Place the edges of the right sides together and baste ¼ inch from the edge.

7. Bind or face the edges by basting the edge of the bias binding to the waist side of the seams; stitch on the seam allowance.

8. Remove all bastings.

9. Slip-stitch the pleats flat to the garment.

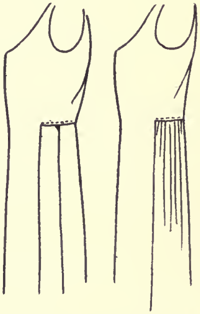


FIGURE 13. SIDE PLEATS OR GATHERS

The side pleats may be wide or narrow, or gathers may be used. When stitching the pleats or gathers and waist together on the wrong side, stitch about an inch beyond each end of the seam, slanting the stitching to a point.

B. *To make a side pleat.* (Figure 13.)

1. Lay a side pleat in the skirt part of the garment with the fold one inch from the edge.

2. Pin the pleat in place and press.

3. Baste across the top of the pleat.

4. Place the edges of the right sides of skirt and waist together and baste ¼ inch from edge.

5. Bind or face the edges as in inverted pleats.

Step 3. Make the straps and pin them in place.

A. *To make shoulder straps.*

1. Fold the strip of material lengthwise through the center with the right sides together.

2. Baste and stitch $\frac{1}{4}$ inch from the edge.

3. Remove the bastings.

4. Turn to the right side and press.

B. *To apply shoulder straps to the slip.*

1. Mark the center front and the center back.

2. Pin the straps about 4 inches from the center front and about $3\frac{1}{2}$ inches from the center back, or at the points if the top of the bodice is shaped.

Step 4. Try on the slip for a first fitting.

Stand before a full-length mirror, if possible, and check the following: the amount of fullness (whether the seams need to be taken up or let out); the arrangement of the pleats; the length and position of the straps; the approximate length of the finished slip.

Pin in any alterations or changes which you need to make and then remove the slip carefully so as not to lose any pins.

Step 5. Make the necessary alterations.

Mark any new lines with basting of colored thread. Fold the front and back of the slip through the center and trace or mark with pins the alteration on the other seams and parts. Pin and baste the slip on the corrected lines and try it on again.

Step 6. Finish the seams. (Page 157.)

Step 7. Baste and press the pleats in place.

Step 8. Finish the top of the pleats with a true bias binding or facing. Bindings are used to finish raw edges and for decoration. The width of a binding is the amount of the finished binding which shows on the right side of the garment. A binding may be made and applied either as a single or double binding.

A *commercial bias* is a true bias, which is very convenient, as it is all ready for use and comes in many widths, colors, and fabrics. If it is impossible to find it in just the color, width, or fabric you need, then you can make either a *true bias* or a *single* or *double binding* from your own material.

A *true bias* is a diagonal cut across the lengthwise (warp) and crosswise (woof) thread, or a diagonal cut from a square.

A *single binding* is merely a strip of cloth cut twice the finished width plus two seam allowances, and is used on light-weight materials easy to handle.

A *double binding,* cut four times the finished width plus two seam allowances, is used on sheer materials.

A. *To mark and to cut a true bias.* (Figure 14.)

1. Fold the material diagonally so that the lengthwise (warp) threads lie parallel to the crosswise (woof) threads. If the material is irregular in shape, straighten one end and one side of the material. (1)

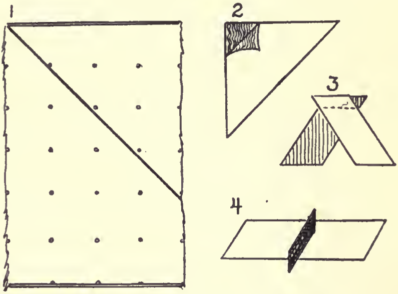


FIGURE 14. A TRUE BIAS

A true bias is a useful finish for any curved edge.

2. With a warm iron crease this fold, being careful not to stretch the material out of shape. (2)

3. Open the fold.

4. On the wrong side of the material measure other lines parallel to the fold and mark with dots very lightly at the desired width of the strips. Faint lines may be drawn through the dots with a ruler.

5. Cut carefully on the marked dots or lines.

B. *To join a bias.*

1. Join bias edges generally on the lengthwise thread of the material. If the ends of the bias strips are not straight, pull a warp thread at each end.

2. Place the two right sides of the strips together with the ends meeting and the bias edges at right angles to each other. (3)

3. Pin the edges together.

4. Baste $\frac{1}{4}$ inch from the edge.

5. Stitch against the bastings.

6. Remove the bastings.

7. Press open. (4)
8. Trim off the points which extend over the edge.
9. Fold the bias for applying to the garment by pressing it:

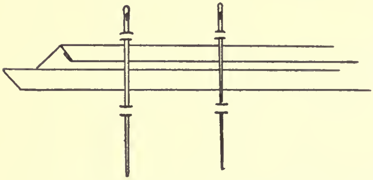


FIGURE 15. FOLDING A BIAS STRIP FOR A BINDING OR FACING

Needles may be pinned in the ironing board cover and used as a gauge for folding a true bias strip the correct width.

(*a*) Make two rows of parallel basting stitches on the ironing board cover, or pin needles in the cover. (Figure 15.)

(*b*) Make the stitches the length of one-half the desired width of the bias and about $\frac{3}{4}$ inch apart.

(*c*) Fold the edges of the strip over to the wrong side and meeting in the center.

(*d*) Press about two inches of the strip to start the folds.

(*e*) Draw the strips slowly under the stitches or needles.

(*f*) Press with the iron just as the strip comes from under the stitches or needles.

Activity. — Practice cutting, joining, and folding a true bias of a piece of cloth, making it perfectly.

C. *To prepare a single bias binding.* (Figure 16, A I.)

1. Bring the edges of the strip of cloth together with the right side out and press with a warm iron.

2. Turn each outside edge in to meet at the center and press the folds.

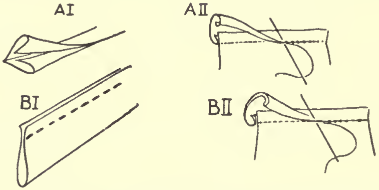


FIGURE 16. SINGLE AND DOUBLE BINDING

A I. Folding a single binding.
A II. Finishing a single binding with hand hemming.
B I. Folding a double binding.
B II. Finishing a double binding with hand hemming.

D. *To apply a single bias binding.* A single bias binding is generally applied by one of two methods, depending upon the fabric and the type of the garment.

METHOD I. Inconspicuous binding. This binding, sometimes called a French binding, is sewed by hand on the wrong side so that no stitching shows on the right side. (Figure 17.)

1. Open one edge of the bias binding.
2. Pin the edge of the binding to the edge of the garment, with the right sides together.
3. Baste just above the crease.
4. Stitch on the crease.
5. Remove the bastings.
6. Turn the binding to the wrong side of the garment.
7. Pin the folded edge in place just so the machine stitching shows.
8. Baste along the edge.
9. Hand hem or slip-stitch to the line of stitching.

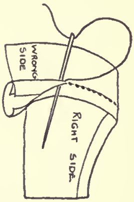


FIGURE 17. METHOD I. AN INCONSPICUOUS BINDING

This binding is sewed by hand on the wrong side, so that no stitching shows on the right side.

(*a*) *Hand hemming.* (Figure 16, A II, B II.) This is a firm stitch used to finish a binding, facing, or hem. To begin and to finish a permanent hand hemming use a "fastening stitch." At the beginning hide the end of the thread about ½ inch from where the fastening is made and then take two or three tiny stitches in the same place. Reverse the order at the finish.

1. Hold the hem, with the open edge toward the right, across the forefinger of the left hand.
2. Take small slanting stitches equal distances apart, catching under a loop of the machine stitching first and then one or two threads of the fold in each stitch, pointing the needle diagonally as it comes through the cloth.

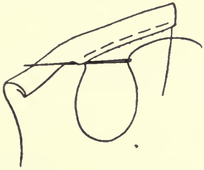


FIGURE 18. SLIP-STITCHING

(*b*) *Slip-stitching.* This type of stitch is used when an invisible stitch is desired on both sides of a garment. (Figure 18.)

1. Hold the hem basted in place across the first finger of the left hand.
2. Make a "fastening stitch" and bring the needle out at the fold of the hem.

3. Take a small slant hemming stitch at this place, picking up one or two threads of the garment.

4. Insert the needle in the folded edge again just at the slant stitch.

5. Slip the needle through the fold of the hem and bring it out about $\frac{1}{4}$ or $\frac{1}{2}$ inch away from the last stitch.

10. Remove the bastings from the binding and press lightly.

Method II. Conspicuous binding. Binding stitched near the edge of the right side so that the stitching shows very little is a commercial process. (Figure 19.)

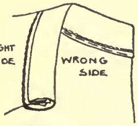


Figure 19. Method II. Conspicuous Binding

Repeat steps 1 to 5 of Method I and continue.

6. Turn the folded edge of the binding to the wrong side, bringing it just below the stitching.

7. Pin in place.

8. Baste at the very edge.

9. Stitch on the right side, as close to the binding as possible, but not on it.

10. Remove bastings and press lightly.

E. *To prepare a double binding.* (Figure 16, B I.)

Fold the bias strip in the center with the right sides out and press with a warm iron.

F. *To apply a double binding.* This binding is applied just as the single was applied.

Step 9. Sew the pleats to the garment by a machine stitching, hand hemming, or slip-stitching.

Step 10. Turn and baste the hem at the top, or baste a finish as a bias binding or facing. If the slip is straight across the top, a hem may be used, but if the neckline is curved, it must be finished with a binding or facing. (Why?)

The *hem* for a straight edge may be wide or narrow. In measuring the same width repeatedly, as in a hem, it is more convenient to use a gauge measure than a tape measure. The gauge is generally made from cardboard.

A. *To make a gauge.* (Figure 20.)

1. Take a narrow strip of cardboard or heavy paper.
2. Measure A to B equal to the width of the hem or width to be measured.
3. Cut a notch at this point as shown in the diagram.

B. *To make a narrow hem* — $\frac{1}{4}$ inch or less in width.

1. Turn the raw edge $\frac{1}{8}$ inch toward the wrong side.
2. Crease a fold from right to left; left thumb turning and right thumb and finger pressing. If necessary, baste the fold in place.
3. Measure the width of hem desired, and crease a second fold as above.
4. Pin the hem in place at the inside edge, pinning across the edge and keeping the open edge of the hem toward you.
5. Baste the hem in place, using an even basting.
6. Remove the pins.
7. Finish the hem as desired.
8. Remove the bastings and press.

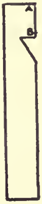


FIGURE 20. TO MAKE A GAUGE

A gauge is a most convenient measure for hems, tucks, pleats, seams, bindings, and facing.

C. *To make a wide hem* — $\frac{1}{2}$ inch or more *without a "marked line"* on a straight edge.

1. Turn the raw edge $\frac{1}{4}$ to $\frac{3}{8}$ inch toward the wrong side. (The width depends upon the weight of the material.)

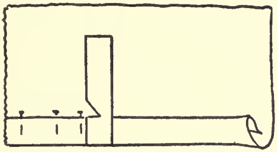


FIGURE 21. TEST THE WIDTH OF A HEM WITH A GAUGE

2. Crease the fold, press or baste in place if necessary to keep the fold flat.
3. Make a gauge the width of the hem desired. Lay the garment or article on the table with the hem toward you.
4. Measure width of hem desired and mark with pins on the right side. Place the pins about three inches apart and parallel to the edge.
5. Crease on the line of pins, making the second fold. (Figure 21.)

6, 7, 8, 9, and 10. See steps 4, 5, 6, 7, and 8 above in narrow hem.

Activity. — Take a piece of cloth 3 by 5 inches. Turn a $\frac{1}{2}$-inch hem on one end and a $\frac{3}{4}$-inch hem on the other end, using a gauge. Baste the hems with the correct basting. Finish one end with hemming and the other end with slip-stitching. Which stitch do you like better?

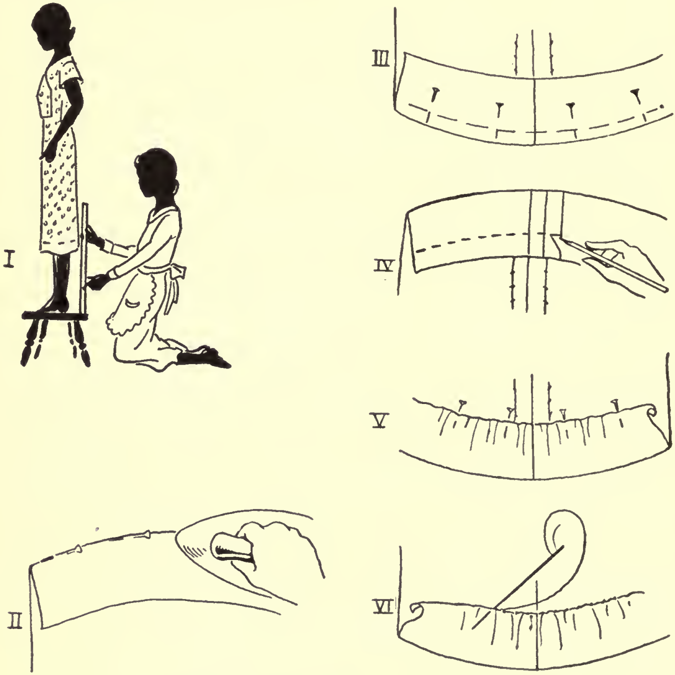


FIGURE 22. A HEM WITH A "MARKED LINE"

D. *To make a wide hem on a curved edge by a "marked line."* (Figure 22.)

1. Mark the line of the hem. Stand on a table or fitting platform. The fitter measures up from the floor or table the number of inches the garment is to be from the floor when finished, using a yardstick or a tailor's square. She marks the hemline by a row of pins placed about three inches apart, parallel to the floor. (I)

2. Fold the hem on the line of pins to the wrong side and press. (II)

3. Pin the fold with the heads of the pins up.

4. Baste the fold $\frac{1}{4}$ inch from the edge. (III)

5. Test the width of the hem with a marker or gauge; if it is uneven, mark an even line with a pencil, tailor's chalk, or pins and then trim on this line. (IV)

6. Turn in the raw edge $\frac{3}{8}$ inch and crease.

7. Pin the edge of the hem to the garment, pinning the seams together first, then beginning at the center front and center back and pinning toward the seams. (V)

8. Gather or lay in pleats the fullness on each side of the seams and pin in place.

9. Baste the hem to the garment with even bastings.

10. Finish the hem by hand or by machine stitching. (VI)

11. Remove all bastings and gathering threads unless the gathering should be left.

12. Press carefully.

Step 11. Apply the shoulder straps as you baste the finish at the top. Turn the end of the shoulder strap under the edge of the finish.

Step 12. Try on the slip to adjust the shoulder straps and to be sure of the length of the slip with the hem. Have the hem marked; then remove and baste in place.

Step 13. Finish the top edge either by hand or by the sewing machine, preferably by hand.

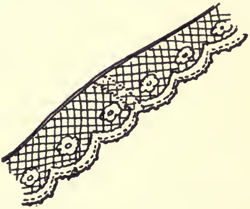


FIGURE 23. JOINING LACE WITH A LAPPED SEAM

Step 14. Apply the decorative finish. Lace or decorative stitches may be used. *Lace* should be joined with the designs matching, so this should be done before sewing the lace to the garment. A *French seam, flat fell,* or *lapped seam* may be used.

A. *To join lace with a lapped seam.* (Figure 23.)

1. Lap the ends of the lace so that the pattern on one end lies directly over the pattern on the other end.

2. Sew around one side of the pattern, through both laces, with fine overcasting stitches, taking a fine buttonhole stitch (see page 204) every three or four stitches.

3. Trim the ends of the lace close to the stitches on both sides.

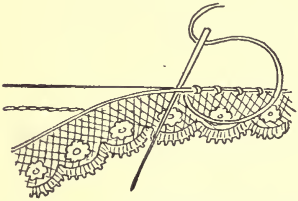


FIGURE 24. OVERCASTING LACE TO A GARMENT

B. *To sew lace to a garment.* Lace is usually sewed on to a garment by a hand overcasting. (Figure 24.)

1. Place the right side of the lace to the right side of the garment, edges even.

2. Hold the edge of the lace and cloth between the thumb and finger, the lace toward you.

3. Hold the lace loosely, so that it will not be stretched.

4. Overhand the lace to the edge of the garment by picking up about two threads of cloth and the lace. Keep the stitches close together, at a distance of about $\frac{1}{16}$ of an inch.

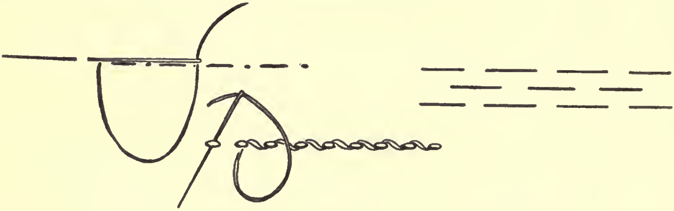


FIGURE 25. BASTING STITCHES AS DECORATIVE STITCHES

Decorative stitches are many and varied, some simple, some elaborate. A few appropriate ones are given here with directions for making them.

A. *Basting stitch.* The basting stitch, of even or uneven length, may be used as a single row or in several rows to finish hems or facings. Variations of the basting stitch are most attractive, as shown in the drawings: (1) basting stitch and dot; (2) basting stitches alternating; (3) basting with other thread interlaced. (Figure 25.)

B. *Chain stitch.* The chain stitch is a series of interlocking loops, used to finish a hem or facing. (Figure 26.)

1. Working from left to right, make a fastening stitch, then insert the needle and bring it out the length of the stitch desired.
2. Holding the material in the left hand, throw the thread under the needle and hold it down with the left thumb.
3. Bring the needle through, letting go of the thread under the thumb.
4. Insert the needle in the same hole from which the thread came out for the next stitch.

Variations of the chain stitch are: chain stitch and dot; chain stitch and dots; oblique and chain stitch and dot; half chain stitch; and half chain stitch and dot.

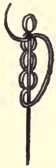


FIGURE 26. CHAIN STITCH

C. *Featherstitching.* This is made by taking alternate stitches on the right and left sides of an imaginary line, always working toward you. (Figure 27.)

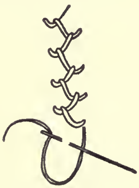


FIGURE 27. FEATHER STITCH

1. Begin the stitch by making a fastening stitch.
2. Holding the thread under the left thumb, take a small slant stitch to the right and pull the needle through the loop.
3. Throw the thread in a loop to the left, holding it down with the left thumb and take another slant stitch to the left of the line, bringing the needle out through the loop of the thread. Continue the stitch, first on the right, then on the left.

D. *Hemstitching.* This stitch is used along the inside of a straight hem and in places and materials where threads can be drawn. (Figure 28.)

1. To prepare for the hemstitching.

(*a*) Prepare the hem by measuring twice the width of the hem plus the first turn.

(*b*) Draw out the first thread at this place.

(*c*) Drawing one thread at a time, draw as many threads as desired for the width of the hemstitching.

(*d*) Pin and baste the hem in place so the hem is even with the drawn space.

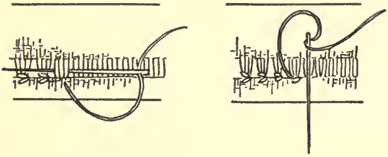


FIGURE 28. HAND HEMSTITCHING

2. To make the hemstitching.

(*a*) Fasten the thread at the left side of the folded edge with a fastening stitch on the wrong side.

(*b*) Working from left to right, insert the needle in the under fold of the hem.

(*c*) Holding the work over the forefinger of the left hand and keeping the thumb over the thread from the needle, pass the needle from right to left behind a group of four or five threads and draw the thread around the group.

(*d*) Holding the loop of thread firmly with the left thumb, draw the thread tightly and take a short stitch through the upper edge of the hem, again drawing the thread tightly.

(*e*) Take up the same number of threads as before and repeat.

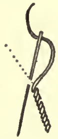


FIGURE 29. OUTLINE STITCH

E. *Double hemstitching.* When you finish the plain hemstitching explained above, turn your work so that the opposite side of the drawn threads is toward you and make a second row of hemstitching.

F. *Outline stitch.* (Figure 29.)

1. Fasten the thread by taking a few running stitches in the end of the line.

2. Bringing the needle out at this place and pointing it toward

you, take small even stitches slanting them toward the right or left of the line.

3. Insert the needle each time so that the distance between stitches equals ½ the length of the stitch. Always keep the thread on the same side of the needle.

4. Continue by repeating to the end and fasten as in the beginning, but on the wrong side of the hem.

> *Activity.* — Learn to make one new decorative stitch. Name other garments, besides the slip, where this may be used to add attractiveness to a garment.

Step 15. Hand hem the straps in place. Hand hem the edge of the strap to the edge of the top hem. Slip-stitch through the top of the hem and through the strap. (Figure 30.)

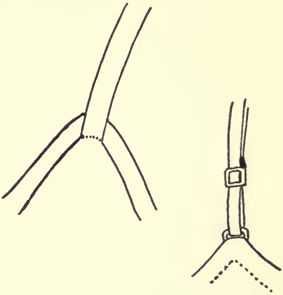


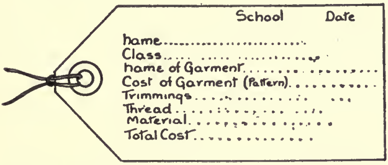
Figure 30. Shoulder Straps

Hand hem or slip-stitch the straps to both the lower and upper edges of the finish at the top of the slip.

Have you tried the new convenient adjustable shoulder straps?

Step 16. Finish the hem at the lower edge by slip-stitching by hand or by hemming on the machine.

Step 17. Clean the slip of all loose threads and bastings.



School Date

Name..............................

Class..............................

Name of Garment..............................

Cost of Garment (Pattern)..............................

Trimmings..............................

Thread..............................

Material..............................

Total Cost..............................

Use a Neat Label — Not a Torn Bit of Paper

Step 18. Press carefully.

Step 19. Try on the slip to be sure that it is entirely satisfactory, and to allow inspection by the class.

Step 20. Fold the slip neatly, or place on a hanger. If at school, then you are ready to label it and hand it in for a grade. A neat label, not a torn bit of paper, should be pinned on the garment. Above is a sample of a garment label which might be used for a completed garment.

------------ School ------------ Date

Name--

Class---

Name of Garment--

Cost of Garment (Pattern)--------------------------------

(Trimmings)-------------------------------------

(Thread)--

(Material)--------------------------------------

Total Cost--

Step 21. Estimate the cost.

Be able to judge undergarments most carefully, whether you can make them or buy them ready-made; then you will be able to purchase the best values for the money spent. These considerations should help you:

Quality of material. — Are the material and trimmings a good choice, that is, durable and easy to launder?

Style. — Is the style appropriate for me and my needs?

Comfort of garment. — Is the garment attractive and simple in design and construction in order to give the desired comfort?

Workmanship. — How is the workmanship related to the worth of the garment? Is the quality of the workmanship good? Are all the seams even? Is the stitching good? Are the facings and trimmings well applied? Does the garment fit well?

General appearance. — Does the garment present a neat and clean appearance? Is it well-pressed and folded neatly?

Technique. — What evidences do you observe that prove that manufacturers are interested in saving material and labor?

Cost. — What determines the cost of the garment? What did the materials cost? Did you add your time in terms of money to the cost of the materials?

WHAT THIS CHAPTER HAS TAUGHT

Construction Stitches

Overcasting
Making knots
Basting
Slip-stitching
Hand hemming
Decorative stitches:
  basting
  chain
  feather
  hemstitching
    single
    double
  outline

Construction Processes

Straightening material
Pressing
Blocking patterns
Making and finishing seams (plain, French, and lapped)
Making pleats (inverted and side)
Making true bias and single and double binding
Making a gauge
Making hems
Joining lace

I can use these processes in making: ______________________

____

____

SUGGESTED CLASS PROBLEMS

1. Discuss the tendency at the present time regarding the types and styles of undergarments.

2. Examine ready-made undergarments. Compare them as to quality, workmanship, and price with similar style garments made at home or in school.

3. Find out, if possible, the types of undergarments which were worn during the so-called gay nineties. How do they compare in comfort to our styles today?

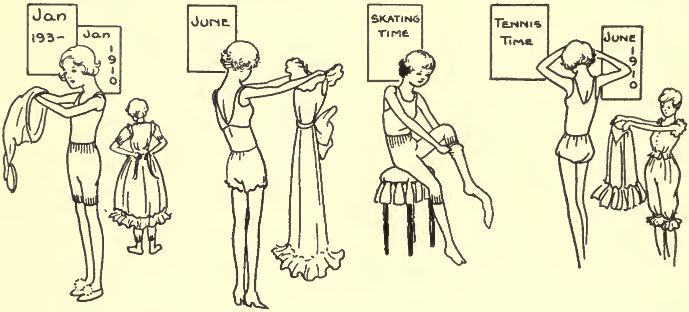
4. Determine the style and type of undergarments most suitable to you. How did you decide this?

5. Compare undergarments made of cotton, rayon, and silk, as to quality, durability, price.

6. Make a list of the things which should govern your choice of undergarments.

7. Secure samples of materials which will show the most popular colors for underclothing.

8. Describe complete foundation garments suitable to wear on the following occasions: school wear in January; party wear in June; skating party; playing tennis.



9. Select pictures of various types of underclothing to show the trend of decoration and trimmings.

10. Sketch styles of slips. Show different ways to make the neckline and armholes.

11. Make out a shopping list for two slips. Include everything needed to make them.

12. Practice the following: plain seam; cutting, joining and applying true bias; decorative stitches.

13. Let the class discuss kinds of lace to use for trimming.

14. How would the making of a slip help you in making a cooking outfit? a sleeveless dress?

15. Discuss how to care for foundation garments.

HOME PRACTICE

1. Determine approximately how much money is spent by your family for undergarments for a year.

2. Make foundation garments for yourself.

3. Help your mother with the making of underclothing. Be able to suggest styles and ways of trimming them.

4. Observe the advertisements and articles for healthful undergarments in newspapers and magazines.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Brown, Clara M., and others, *Clothing Construction*, Ginn and Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

Hyde, Blanche E., *The Sewing Book*, D. Appleton-Century Company.

Kinne, Helen, and Cooley, Anna M., *Clothing and Health*, The Macmillan Company.

Kinyon, J. W., and Hopkins, L. T., *Junior Home Problems*, Benjamin H. Sanborn and Company.

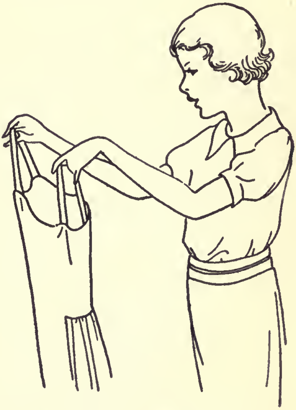
Matthews, Mary L., *Elementary Home Economics* (Second Revision), Little, Brown and Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Sage, Elizabeth, *Textiles and Clothing*, Charles Scribner's Sons.

Trilling, Mabel B., and Williams, Florence, *A Girl's Problems in Home Economics*, J. B. Lippincott Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.



Make Some Dress Slips at Home

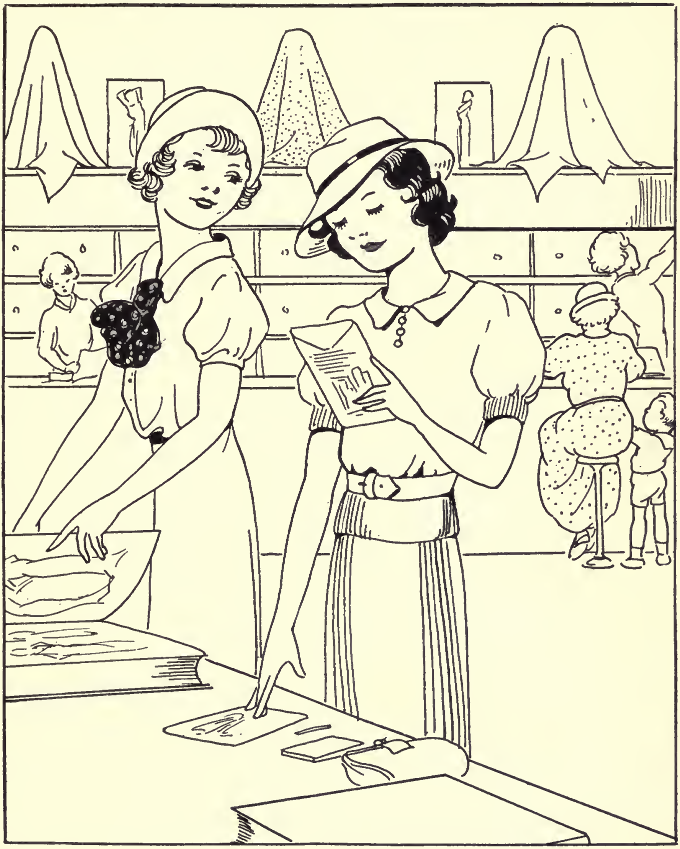
CHAPTER X

THE USE OF A COMMERCIAL PATTERN

In Chapter IX we learned how to draft a pattern and to make a slip of simple style, designed for comfort or for wear under sports clothes. Now we are ready to learn how to use a commercial pattern, and to make a more complicated style of garment, as the bias slip, a dainty and more fitted slip for wear under dressy clothes. The commercial pattern, made to average measurements, is produced by manufacturers and sold in stores ready to use. By the use of the commercial pattern, time and labor are saved, although alterations are often necessary for the individual figure, since the patterns are made for the average figure.

We shall learn how to buy the patterns, prepare the fabric, lay the pattern, and cut the garment ready for making in the most economical way.

Selecting the Style or Picture. — Generally, it is better to buy a pattern before you buy the material because there is information printed on the pattern to help you in the selection and in the amount of material. Choose your pattern with a great deal of care because you want a garment which you will enjoy making and also wearing. Of course, when you select a pattern you think chiefly of the style, which must be appropriate to your needs, in accord with the present mode, and becoming to you. To help you to decide the style, refer back to Chapter IV, on "Design, Its Need and Use," and Chapter VI, "Appropriateness for Type and Occasion."



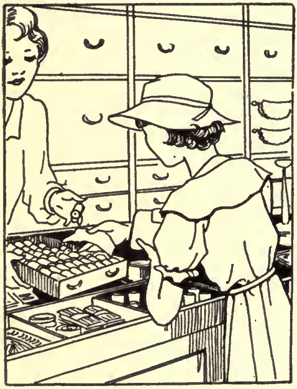
SELECTING A COMMERCIAL PATTERN

Buying the Right Size Pattern. — Patterns are bought by number, as listed in the fashion or pattern book. The safest rule is to buy a pattern by measurement, not by age or size, because patterns are made to average measurements. For example, a fourteen-year-old girl should have a 32-inch bust, a 35-inch hip, and a 27-inch waist, but all fourteen-year-old girls do not have the same measurements. Every time that you buy a new pattern take the correct measurements, then buy the size of pattern corresponding to these measurements. Remember that measurements should be taken with the tape held easy, never tight or loose.

Activity. — Learn the corresponding bust and hip measure for each of the following ages as used in buying the right size pattern.

AGE	BUST	HIPS
12		
14		
16		
18		

Securing the Fabric, Trimmings, and Findings. — First of all look at the views or pictures on the pattern envelope. Decide which view represents the style as you want it, in finish of neckline, and combination of fabrics and trimmings. Then choose a fabric that is suitable to the pattern, and correct in design, color, and texture.



BUYING THE FINDINGS

It will save much time if you buy all of the findings needed to make a garment when you purchase the material.

For the amount of material, look at the table of the amount of the material required for the garment. If the materials are arranged according to views, be sure to select the amount for your size from the amounts given for the style you have chosen, because if you have selected a higher neck style and buy the quantity of material given for a low neck style, you are likely to run short. In such a case you might not be able to match the material, and in any case you would have to go back to the store and have the expense of buying the amount needed for an extra piece, while if you had purchased the correct amount in the beginning, you would have been saved trouble and expense.

If the material you intend to buy is likely to be affected by shrinkage, be sure to make allowance for this. When you purchase the material, buy the trimmings and findings needed to complete the garment. Findings are such necessities as thread, tape, and fastenings.

Activity. — Make out a shopping list for the material, trimmings, and findings for a new silk slip and a silk afternoon dress.

SOME MATERIALS NEED SHRINKING

Shrinking the Fabric. — All fabrics have a tendency to shrink. Although shrinking has a tendency to detract from the "newness," often it is advisable to shrink material before cutting to insure a better fitting garment. By experimenting you can decide whether or not you prefer to shrink your materials. You can then determine how much to allow for shrinkage by preparing a sample of a definite size, shrinking, washing, drying, and ironing it, and then measuring it again.

Cotton and Linen. — While the material is still folded evenly and with the selvages together, lay the white fabrics in a large container of hot water and let soak until the water is cold. Use tepid water for colored fabrics. Pour off the water and press out as much water as possible. Do not wring by hand or unfold the fabric. Hang the folded fabric straight from the selvage edges and let dry slowly in a shady place until nearly dry. Press with a moderately hot iron, preferably on the wrong side.

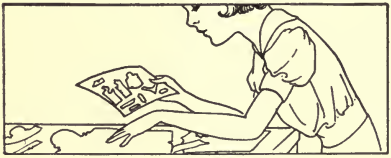
Silk and Rayon. —Most of the silk and rayon fabrics have been made so that they will not shrink.

Wool. — Although very few slips are made of wool, it seems advisable to learn how to shrink it, as most wool fabrics must be shrunk before making them into garments. This may be done at the store where the material is purchased, at a reliable tailoring shop, or at home. To shrink wool, wet a sheet in lukewarm water, wring out and lay out flat. Open the material to be shrunk to one half its width and length. Keep the fold in the center. Lay the material over the sheet, roll together, smoothing out every wrinkle as the rolling is done. Let stand overnight, or until the material is thoroughly dampened. Unroll and press on the wrong side until dry.

Using a Commercial Pattern. — The following hints will help you learn how to use a commercial pattern.

1. Study your pattern as you would a puzzle until you are able to recognize and fit all the pieces together. Read carefully all directions and information on the envelope.

2. Observe the views shown on the outside of the envelope to see how you want to make your garment. Notice such differences in styles as long or short sleeves, shape of neckline, and belts. Select the view or style which you wish to use and draw a pencil line around it.



STUDY YOUR PATTERN

Patterns are easy to use if you take time to learn about them.

3. Open the envelope. In every standard make of pattern there is a printed sheet of paper known as a guide sheet or instruction sheet. Although it has a different name in each make of pattern, it contains directions and diagrams for laying the pattern, cutting, and constructing the garment. *Study this carefully.*

4. Study the diagram of the pieces of the pattern and be able to identify each piece of your pattern. If at school, write your name on the envelope, guide sheet, and each piece of your pattern.

5. Select the pieces of pattern which you will need for making your style of garment; fold the others, pin them together, and replace them in the envelope.

6. Study and know the use of each marking on a pattern before you use it. Pattern companies have various ways of instructing their customers in the proper use of the pattern. For this purpose perforations in the form of small round or square holes, dotted lines, arrows, and printed instructions are used. Most patterns use notches on the edges for putting parts together, with duplicate notches matching. Note how the seam allowance is marked and the width of it.

Activity. — Write the answers to the following questions:

(*a*) What is the make of your pattern?

(*b*) What marks are used for the correct placing of the pattern on the straight of the material?

(*c*) What mark is used to show placing on the fold of the material?

(*d*) What is the purpose of each set of notches?

(*e*) What is the width of the seam allowance? How is it marked?

(*f*) What marks are used to show darts, tucks, pleats, and trimmings?

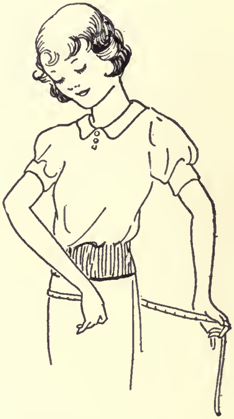


FIGURE 31. TEST YOUR PATTERN FOR SIZE

7. Test your pattern for size. Since commercial patterns are made to fit the average figure, they should be tested, because most figures vary in some way from the average. (Figure 31.)

(*a*) Check your measurements with the pattern by taking your own measurements and comparing them in size with those accompanying the pattern: bust measure, sleeve length, waist measure, hip measure, and length.

(*b*) Pin the pieces of the pattern together, with the seams overlapping. Be sure to match all of the notches, and pin in darts, pleats, etc. Fit the pattern, adjusting it correctly to the figure. Note and make any alterations in size or style.

(*c*) Make a test pattern if you are using expensive fabric, or making a garment for someone who is very difficult to fit. Alter the pattern and cut a new pattern from an inexpensive material, such as unbleached muslin. Try on and fit the test garment, then rip and use it for a pattern.

Activity. — Explain the steps necessary for testing a commercial pattern to insure a garment that fits well. How would this save time in fitting?

Altering a Commercial Pattern. — There are numerous kinds of alterations which can be made in any pattern, but there are certain ones which are more or less general for all figures and for all patterns. It is well to know how to make the following pattern alterations: (Figures 32 and 33.)

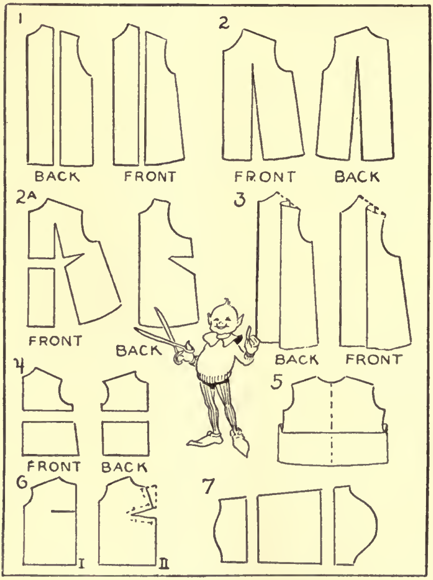


FIGURE 32. PATTERN ALTERATIONS

1. *To increase the bust measure and width of the shoulder.* — Draw a line straight down from the center of the shoulder line to the lower edge of the pattern on both the front and back pieces. Cut on these lines. Separate each piece enough to add one fourth of the additional width needed. Complete the shoulder line.

2. *To increase the bust measure without increasing the width of the shoulder.* — Make a slash in line with the center of the shoulder, beginning at the lower edge of the pattern and cutting to within $\frac{1}{2}$ inch of the shoulder. Spread the pattern to give the additional width needed. If the bust is very full, extra length is needed. To give this length, slash at the fullest part of the bust straight across from the

center of the front to the first slash, and then diagonally to within ½ inch of the armseye. Spread the pattern to give the additional length needed.

3. *To decrease the bust measure and the width of the shoulder.* — Lay a fold from the center of the shoulder to the lower edge in both the front and back pieces of the pattern, taking out one fourth of the extra width in each of the folds. Straighten the shoulder line.

4. *To lengthen the front and back.* — Cut through each piece of the front and back pattern about 2 inches above the waistline. Separate the pieces enough to give the added length desired. Straighten the underarm seam line.

5. *To shorten the front and back.* — Lay a fold through each piece of the front and back about two inches above the waistline, the fold taking up the extra length. Straighten the underarm seam line by turning back the extra edge of the pattern.

6. *To alter for round shoulders.* — Slash across the back of the pattern to within ½ inch of the armseye. Spread the pattern to give the added length. Straighten the center back line from the slash down to the lower edge. Shorten the front by laying a fold from the center front to within ½ inch of the armseye, taking up the extra length. Straighten the center front edge.

7. *To lengthen a sleeve.* — Take the measurement of the arm from the shoulder over the outside of the arm as the arm is slightly bent. Lengthen in two places, below and above the elbow. Cut the pattern at each place. Separate the pattern enough to allow one half the extra length in each place.

8. *To shorten a sleeve.* — Take the measurement as above. Shorten the pattern in two places, below and above the elbow. Lay a fold in the pattern at each place enough to take out one half the extra length.

9. *For the large arm.* — Take the measurement of the largest part of the arm, usually 1 inch below the armseye. Compare with the pattern, which should measure at least 2 inches more than the arm. Make a slash 1 inch from the top of the sleeve straight down the center to within 1 inch of the lower edge of the sleeve. Spread the amount needed and lay the extra amount in folds.

10. *To lengthen a one-piece-dress pattern.* — Slash both the front and back patterns about 2 inches above the waistline and about three inches below the hips. Separate the pieces enough to give one half the extra length needed at each place.

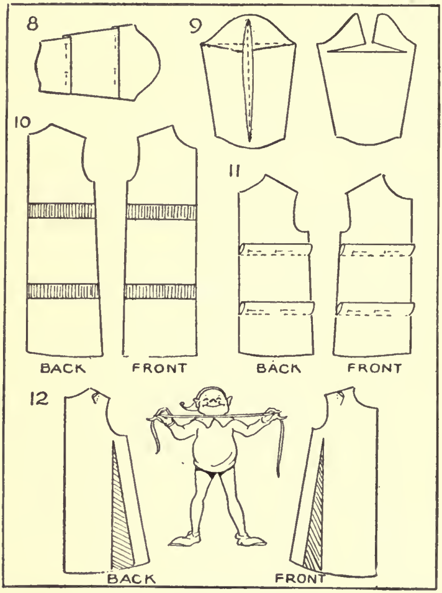


FIGURE 33. ADDITIONAL PATTERN ALTERATIONS

11. *To shorten a one-piece-dress pattern.* — Lay folds in the front and back patterns about 2 inches above the waistline and about 3 inches below the hipline, taking up one half of the extra length in each fold.

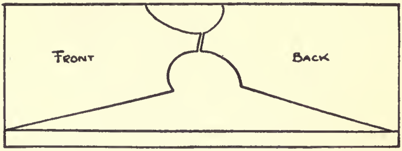
12. *To increase the hip measure.* — Slash in a straight line both front and back patterns from the lower edge to above the waistline. Spread each pattern enough to give one fourth the extra width needed.

Activity. — Draw small diagrams to show how you would make these alterations in a pattern:

A waist pattern too large in the bust,
A waist pattern too long,
A sleeve pattern too short, and
A skirt pattern too small in the hips.

Laying the Pattern. — After the ends are straightened, lay the material flat on a surface. If the cloth does not lie flat on the surface, pull it gently at diagonal corners to draw it back into its original shape. Press if necessary. (See pages 149 and 150.) Be sure to press the pattern if it has become wrinkled.

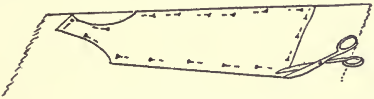
1. Find the layout for laying your pattern on the material and draw a pencil line around it so that you may refer to it quickly. The layout which you will use depends upon the size of your pattern, the view of style selected, and the width of your material. Lay every piece of pattern needed to make the garment on the material before cutting into it. *At first use only a pin or two* to hold each piece of pattern in place, in case you have to move the pieces. Generally you place the larger pieces first and then the smaller ones. If at school, secure permission to pin the pattern in place.



PRACTICE ECONOMY IN LAYING A PATTERN

The layout in the guide sheet shows how to lay a pattern on the material in the most economical way.

2. Pin the pattern in place. Be sure to use pins enough to hold the pattern firmly in place yet not so many that the material will appear drawn. Pin a pattern along the longest edge, then gently smooth the pattern in all directions and pin through the center and the outer edges. Pins must not project over the edges of the pattern. Do not lift the material as you pin the pattern. In cases of very delicate materials use small needles instead of pins and put tissue paper under the fabric. Before cutting, mark the notches so they will project into the extra material. *Do not cut them into the garment.* Recheck every piece to be sure that you have made no mistake. Secure permission to cut out the garment.



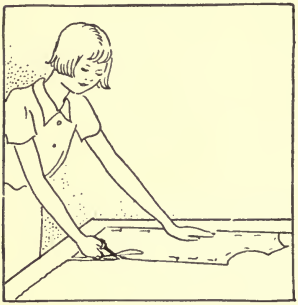
PINNING A PATTERN

In pinning a pattern should pins ever project over the edge of a pattern ?

Activity. — Describe exactly how you select the layout for laying the pattern on the material.

Cutting Out the Garment. — Remember that cutting has much to do with the style and fit of a garment. Cut at the very edge of the pattern, keeping an even line and cutting the notches as projections. Avoid lifting the material as little as possible as you cut. In cutting into corners, use the points of the shears so as not to slash into the garment or cloth.

Making the Pattern Markings on the Material. — Mark every pattern marking needed to make the garment before removing the pattern, but do not mark the ones used to lay the pattern. *Be sure that you know the difference between them.* Use tailor's chalk, tailor's tacks, or basting.



AVOID UNEVEN EDGES

When cutting out a garment, keeping your left hand on the pattern will help to hold the pattern in place while cutting the fabric.

1. *To mark with tailor's chalk.* — If the material is double, mark on one side with chalk, then place a pin through each marking, turn the material over and mark the other side where the pins come through. Different colors may be used for the different markings.

2. *To mark with tailor's tacks.* — Use a double thread. Take a stitch through both thicknesses of the material at the pattern marking to be marked. Take a short back-stitch on top of the first stitch, leaving about an inch loop, and cut the thread. If the markings are close together, the thread need not be cut between the various tacks. Separate the material, and then clip the loop stitches, leaving half in each part of the material. Twist the ends of the thread to secure them. (Figure 34.)

Activity. — Practice making tailor's tacks until you can make them correctly and speedily.

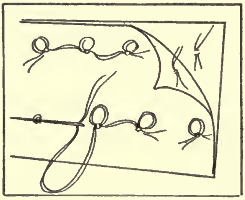
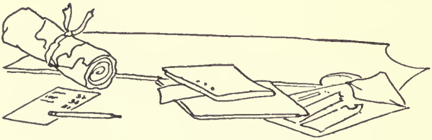


FIGURE 34. TAILOR'S TACKS

When using a commercial pattern be sure to make tailor's tacks at all the marks needed to construct the garment.

3. *To mark notches.* — Mark and cut the notches out into the extra material. If there is not enough extra material, mark the notches as suggested above. *Do not cut into the garment.*

You may now remove the pattern from the pieces of the garment, after checking to see that you have made all pattern markings. Before you do any sewing on the slip, cut a piece of material from the scraps to try the machine. Then put the remainder of the scraps in a neat roll and fasten.



NEATNESS VERSUS CARELESSNESS

Make a running stitch less than $\frac{1}{8}$ inch from the edge of the neckline, armholes, and across the shoulders to prevent stretching while working with it.

Mark the center front and center back with a straight uneven basting or dressmaker's basting.

Making the Slip. — Plan the exact steps to be used in making your garment, using the directions in the guide sheet.

Step 1. Decide the kind of seams to use.

In sewing the upper bias pieces or yokes to the lower part or skirt of the slip, the *lapped seam* is usually used, as it gives a smooth, strong finish. *French seams* or *plain seams* may be used at the sides as you used in the drafted slip.

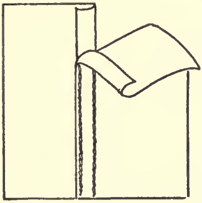


FIGURE 35. A LAPPED SEAM

A. *To make a lapped seam.* (Figure 35.)

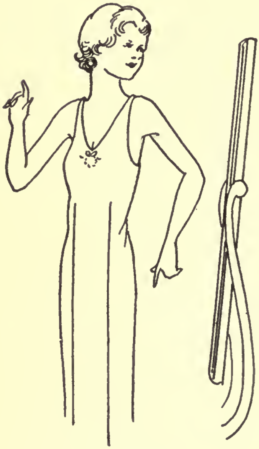
1. Turn under one edge on the seam lines of the upper piece and skirt, and press the creases.
2. Lap the creased edge of one piece to the seam line of the other.
3. Pin in place and baste near the edge on the right side.
4. Stitch on the edge, and also $\frac{1}{4}$ inch in from the edge.
5. Remove bastings and press.

Step 2. Prepare the slip for a fitting.

1. Pin and baste the seams.
2. Make the straps or cut lingerie tape the approximate length and pin in place.

Step 3. Try on the slip for a fitting.

Study the lines in front of a full-length mirror and observe: the fullness, whether or not the seams must be taken up or let out; the shape of the top; the length and position of the straps. Pin and mark any needed alterations.



A Fitting

Step 4. Baste alterations and try the slip on again if necessary.

Step 5. Finish the seams and press them.

Step 6. Finish the top of the slip, setting the straps in under the finish in the right position.

Step 7. Try on the slip for a second fitting.

1. Observe if the fit of the slip is entirely satisfactory.
2. Have the hem marked in the lower edge.

Step 8. Finish the lower edge hem.

Step 9. Apply any decorative finish. (Pages 168 to 172.) This may have been applied sooner.

Step 10. Remove all bastings and press the slip.

Step 11. Estimate the cost.

Before you begin to make your slip, work out such a plan as above, knowing the time you have to make the garment. Then estimate how much you must accomplish each day and try to accomplish it. If there are any sewing processes with which you are unfamiliar or of which you are not sure, practice them for perfection before attempting the process in the construction of the garment; such as making seams, pleats, darts, pockets, collars and cuffs, belts, buttonholes, hems, and setting in sleeves.

WHAT THIS CHAPTER HAS TAUGHT

Construction Processes

Buying patterns
Preparing fabrics by shrinking
Fitting patterns
Altering patterns
Transferring pattern markings
Tailor's tacks
Cutting
  Use of scissors and shears
Making a lapped seam

I can use these processes in making------------------------

SUGGESTED CLASS PROBLEMS

1. Explain the difference between a commercial pattern and a blocked pattern. Which do you like to use better? Why? Give the advantages and disadvantages of each.

2. Describe to a beginner in sewing how to select and buy a pattern. Do you need more than one measure? Should you take your own measure or let the salesgirl measure you for a pattern?

3. Shrink fabrics of cotton, linen, and wool to determine the amount of shrinkage in a yard of each kind of cloth. What value is this in making garments?

4. List the differences in the style or view which you have noticed in one pattern. Would you consider this an economical advantage in a pattern? Why?

5. Give reasons for writing your name on the envelope, the guide, and each piece of pattern when using a pattern at school.

6. Study and know how to use a commercial pattern.

7. Although you may know and understand the markings of any one commercial pattern, why is it essential to study every pattern before cutting and making a garment?

8. Explain exactly how to test a commercial pattern before laying the pattern on the material for cutting. Why is testing important?

9. Describe how you would proceed to make a sleeveless blouse from a one-piece-dress pattern.

10. Name some standard makes of patterns.

11. What is the layout? Give, in detail, how to find the layout when using a commercial pattern. Why should you use the layout? Why should economy be stressed when laying a pattern?

12. Demonstrate the pinning of a pattern on the material. What points should you observe?

13. Be able to demonstrate cutting so the edges will be smooth. Which is better for cutting, shears or scissors? Why?

14. Demonstrate tailor's tacks. Practice making them until you can work speedily in making a garment marking. How would you distinguish between marks used for laying a pattern and those for making a garment? Is it important to know the difference? Why?

15. List reasons why notches are cut as projections into the extra material and not into the garment. Is it all right for an experienced seamstress to cut the notches into the garment pieces? Why?

16. Let the class discuss the value of the guide sheet and of outlining the steps in order of their accomplishment in making a garment.

17. After cutting out a garment, list all of the steps necessary to secure easy and neat workmanship before beginning the making of the garment.

18. List the factors that should guide you in determining the kind of seams to be used in constructing a garment. Why is it necessary to know the width of the seam allowance and to know what kind of seams to use before starting a garment?

19. In making a slip explain how you decide the kind of neckline to use.

20. After studying this chapter carefully as you use one kind of pattern, you should be able to use any make of pattern almost independent of outside help. Explain why this statement is true.

21. Name other garments which you could make by using the processes just learned in this chapter. Practice any new processes of which you are not sure.

HOME PRACTICE

1. Make garments at home for yourself or for someone else by a commercial pattern.

2. Use a different kind of commercial pattern each time you make a garment until you find the make that suits your needs and size the best.

3. Ask your mother or some dressmaker to tell you of the advancement made in patterns during the last twenty years.

4. Determine how much money is spent in your home for patterns each year. Is this practicing real economy? Why?

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Brown, Clara M., and others, *Clothing Construction*, Ginn and Company.

Cook, Rosamond C., *Essentials of Sewing*, The Manual Arts Press.

Friend, M., and Shultz, H., *Clothing*, Appleton-Century Company.

Picken, Mary Brooks, *The Mary Brooks Picken Method of Modern Dressmaking*, The Pictorial Review Company.

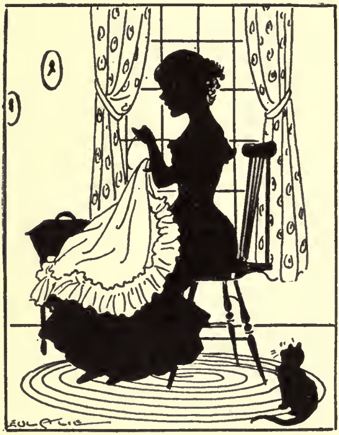
Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton, Mifflin Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

CHAPTER XI

MAKING ADDITIONAL UNDERWEAR

In your first problem in underclothing, the slip, you learned how to make your pattern or to use a commercial pattern, to cut out a garment, and to make it, pressing each part as you sewed.



In your second underclothing problem, shorts or bloomers, you will learn to make and use a different pattern and garment, but you should work faster and more neatly, because some of it is review.

Shorts or Bloomers. — There are several styles of shorts and bloomers which you may make from the same pattern. (Figure 36.) Both the bloomers and shorts are generally made with flat felled seams because of the comfort and the tailored effect. The top may be finished in any desired way, such as a yoke, band, or elastic. If elastic is used, make it tight enough to fit but not too tight. The lower edge of the legs may be finished in any style, as hems, bands, elastic, facing, or binding.

Activity. — Make a shopping list for material and findings for three pairs of shorts. What kind and color of material would you buy?

Let us learn how to make shorts or bloomers similar to the ones in Figure 36 by drafting our pattern first on paper and then cutting either garment by the pattern.

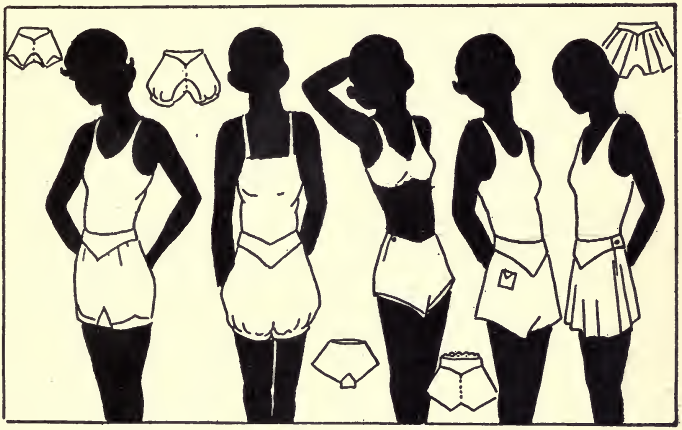


FIGURE 36. WHICH STYLE DO YOU LIKE BEST?

Drafting the Pattern. — 1. *Measure the amount of material required.*

(*a*) Shorts. — Measure from the waistline at the side to the length desired, add 3 inches for hems and extra length at the back, multiply by 2, and divide by 36.

(*b*) Bloomers. — Add 6 inches to entire amount needed for the shorts. This gives enough for the blouse in each leg of bloomers.

2. *Take the measurements needed.*

1. Waist measure.
2. Hip measure — taken around the fullest part of the hips.
3. Side length — measure from the waist to length desired.
4. Knee — measure around the leg just above the knee.

3. *Make the pattern.* — We shall draft the shorts pattern on paper, because it is a small pattern and the front and back are so different.

Take a piece of paper the width of your material and one half the length needed for your shorts, and fold it lengthwise.

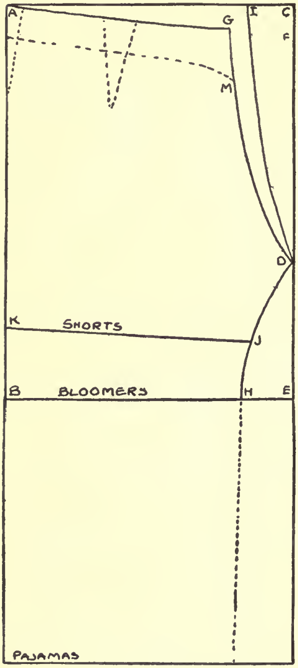


FIGURE 37. A PATTERN FOR SHORTS, BLOOMERS, AND PAJAMAS

4. *Block the pattern for shorts and bloomers.* (Figure 37.)

A. *The body of the garment:*

1. Measure from A to B, the side length.

2. Measure from A to C, $\frac{1}{3}$ of hip measure plus 1 inch.

3. Measure from C to D, $\frac{2}{3}$ of side length.

4. Measure from D to E, $\frac{1}{3}$ of side length.

5. Measure down from C 1 inch to F.

6. Draw slightly curved line AF.

7. Measure in on line AF from F 4 inches to G.

8. Draw curved line GD, forming front of garment.

9. Measure on line BE from B to H, $\frac{1}{2}$ of knee measure plus 3 inches.

10. Draw curved line HD.

11. Measure in on line AC from C 3 inches to I.

12. Draw line ID, forming back of garment.

13. Measure down on line DH from D to J, about 5 inches or any desired length for *shorts.*

14. Draw line JK, shortening the side so the garment will not sag.

15. Use line BH for bloomers.

B. *The yoke:*

1. Measure down on line AB from A, $2\frac{1}{2}$ inches.
2. Measure down on line ID from I 4 inches to M.
3. Draw curved line to M.

C. *The darts:*

If darts are desired, darts about 2 inches wide and 4 inches long are placed at the front, back, and sides, as needed to fit the waist.

Preparing the Material and Cutting Out the Shorts. —

1. Prepare the material by straightening the edges and pressing.
2. Fold the material crosswise.
3. Pin the selvages together.
4. Pin the edges together.
5. Place the pattern on the material with the lower edge on the raw edges of the material.
6. Observe economy in planning and watch the straight of the material for correct placing of pattern. (Figure 38.)
7. Pin the pattern securely in place. Do not allow the pins to extend over the edge of the pattern. Keep the material and pattern flat on the table while pinning.
8. Cut out the shorts at the edge of the pattern.
9. Remove the pins, fold the pattern, and put it away.
10. Cut two pieces from the scraps for a practice piece and to try the sewing machine. If desired, cut two reënforcements (Figure 39) and put the remainder of the scraps in a neat roll and fasten.

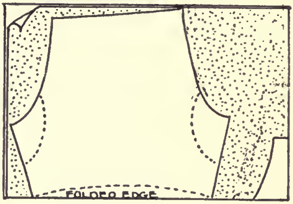


FIGURE 38. LAYING THE SHORTS OR BLOOMER PATTERN

Economy is observed in laying the pattern for the shorts. Is the yoke pattern laid on the material in the most economical way?

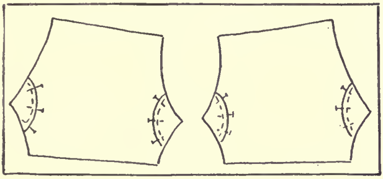


FIGURE 39. REËNFORCEMENTS

If reënforcements are desired, cut out small circular pieces for the front and back as shown in the diagram. These extra pieces are pinned, basted, and stitched on the wrong side of the garment to reënforce the parts which receive the most wear.

Making the Shorts. — *Make the shorts by this general plan, using the various steps as explained in detail below.*

Step 1. Decide on the kind of seam.

The *flat fell seam,* a seam hemmed down to the material, is used mostly on shorts and bloomers because it gives a flat, smooth finish and is easy to launder.

A. *To make a flat fell seam.* (Figure 40.)

1. Pin the edges of the wrong sides together. (I)
2. Baste $\frac{1}{2}$ inch from the edge.
3. Stitch against the bastings; back stitch the ends.

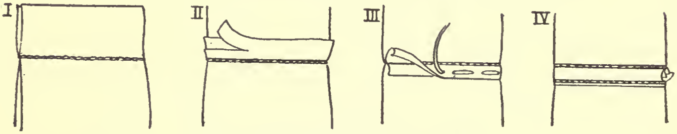


FIGURE 40. FLAT FELL SEAM

4. Remove the bastings and cut off the ends of the thread.
5. Press the seam open.
6. Hold one side of the seam back out of the way and trim off the other side to $\frac{1}{8}$ inch. (II)
7. Fold the wide edge over the narrow edge measuring $\frac{1}{4}$ inch from stitching on the right side; turn the edge from you and baste as you turn. (III)
8. Baste flat to the garment about $\frac{1}{16}$ inch from the edge.
9. Stitch on the edge; back-stitch the ends. (IV)
10. Remove all bastings and press.

Activity. — Practice making a flat fell seam. Remember that the second stitching in a flat fell seam is on the very edge of the seam.

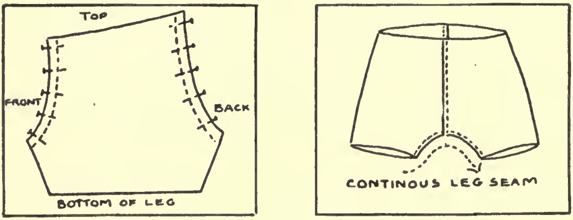


FIGURE 41. PIN AND BASTE THE SEAMS

When trimming one side of the center front and back seams, trim the same side on each so both seams will turn in the same direction.

Step 2. Pin and baste the seams: first, the center front seam; second, the center back seam; and third, the continuous leg seam. (Figure 41.)

Step 3. Try on the shorts or bloomers for a first fitting.

Study the garment carefully and check the following: the amount of fullness through the hips; if it is too large or too small and whether it should be taken up or let out; the length.

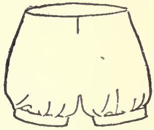


Figure 42. Style I. Shorts or Bloomers with Elastic

Step 4. Make any necessary alterations. Mark with colored thread or pins the new line of basting. Be sure the back seams are the same, also the front seams and leg seams. Pin and baste the garment on the correct line and try it on again.

Step 5. Finish the flat fell seams at the center front and at the center back. (See Flat Fell Seam, page 196.)

Step 6. Finish the flat fell seam at the continuous leg seam.

Step 7. Finish the top of the shorts or bloomers in any of the styles shown in the figures and explained in the following pages.

Style I. *Elastic all around the top, inserted in a hem or bias.* (Figure 42.) The elastic should be made a snug measure for the waist plus 1 inch and inserted through ½-inch space left open in the stitching on the lower edge of hem or facing. The ends should be overlapped ½ inch and the edges overcast or stitched on the machine. (Figure 43.)

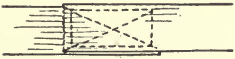


Figure 43. Joining Elastic

Overcasting by hand may be used to join elastic.

A. *To make a hem.*

1. Turn a double hem along the top edge, finished about ⅛ inch wider than the elastic.

2. Stitch the hem on both the top and lower edges so the elastic will fit in the casing. This also helps to keep the elastic from turning.

A bias facing shows on one side only. Prepare the bias facing the desired width and length and press it carefully; or use a commercial bias. (See Cutting, Joining, and Pressing Bias, pages 160 to 162.) Join the bias before sewing it to a circular edge.

B. *To apply a bias facing.*

1. Place the right side of the bias facing against the right side of the garment if the facing is to finish the wrong side. Place the right side of the facing against the wrong side of the garment if the facing is to finish the right side.

2. Pin the edges together, placing the pins about 2 inches apart. (If the bias is around a curve, the upper edge will be wavy while the lower edge will lie flat against the garment.)

3. Baste just above the crease or on the seam allowance.

4. Stitch on the crease or against the basting.

5. Remove the bastings and crease the facing out flat at the seam.

6. Turn the facing to the other side. Be sure that none of the wrong side shows on the right side of the garment.

7. Pin the upper edge and baste it flat to the garment.

8. Turn under a seam allowance at the lower edge and baste flat to the garment.

9. Finish the lower edge as desired.

10. Remove the bastings and press carefully.

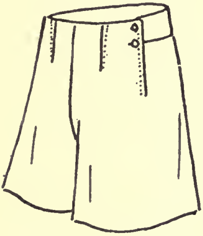


FIGURE 44. STYLE II. DARTS AND PLACKETS

Style II. *Darts, placket, and binding.* A *dart* is a short seam which begins wide and narrows to a point. It is used to give fullness without bulkiness in a garment. The two precautions in making a dart are to stitch straight and to stitch to nothing at the point. Darts should be made at the top, so the garment will fit the waist. (Figure 44.)

To make a dart. (Figure 45.)

1. Pin the two right sides of the material together along the marked line, placing pins vertically to the line.

2. Baste with even bastings along the line.

3. Stitch against the bastings. Begin stitching at the wide part of the dart and stitch straight toward the point and continue about $\frac{1}{2}$ inch beyond the point of the dart, making the stitches at the edge of the fold.

4. Fasten the threads on the wrong side by tying the ends with a square knot.

5. Remove the bastings and press toward the point.

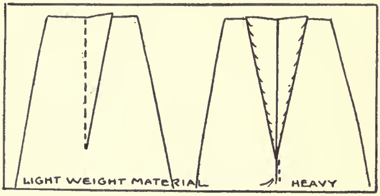


FIGURE 45. DARTS

Activity. — Practice making a dart. Caution: Be sure to stitch straight as directed in Step 3.

A *placket* is a finished opening needed in any fitted garment for convenience in putting it on and removing it. Plackets on women's garments usually open from right to left; on men's garments from left to right. The location of the placket is determined by the location of the seams or the design of the garment. The opening for the placket is cut as marked in the pattern, or the desired length, usually 5 to 6 inches, along a thread of the material.

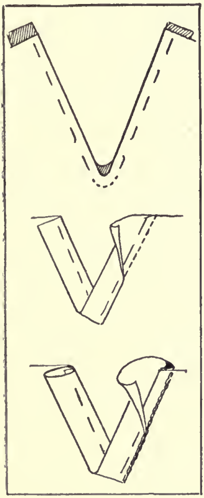


FIGURE 46. A CONTINUOUS PLACKET

A. *To make a continuous bound or one-piece placket.* (Figure 46.)

1. Cut a lengthwise strip of material twice the width of the finished placket facing (usually $\frac{1}{2}$ inch wide) plus two seam allowances and twice the length of the opening, plus 1 inch.

2. Place the right side of the placket strip to the right side of the garment with the edges together. If finished by hand sewing, place the right side of the binding to the right side of the garment. If fin-

ished by machine stitching, place the right side of the binding against the wrong side of the garment.

3. Holding the garment toward you, pin the edges together; as you reach the end of the cut, let the placket strip extend ⅛ inch above the end to avoid having a pleat at the end.

4. Baste ¼ inch from the raw edges.

5. Stitch against the bastings; double stitch at the ends of the placket. To make the placket stronger at the lower part, stitch diagonally across the end.

6. Remove the bastings and press the seam toward the placket.

7. Fold under ¼ inch on the edge of the placket strip and press.

8. Pin the folded edge of the binding to the line of stitching.

9. Baste the full length of the placket and press.

10. Sew by hand or stitch by the machine.

11. Remove the bastings and press.

B. *To make a bound and faced placket.* This is made as a continuous placket except that the side of the binding that is to be folded back on the garment is cut out. (Figure 47.)

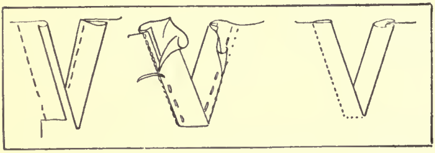


Figure 47. Bound and Faced Placket

Apply the first nine steps for the continuous bound placket and continue as follows:

10. Hand hem the back edge to the garment and across the end.

11. On the inside of the front of the placket strip cut ¼ inch from the middle crease and ½ inch from the bottom crease.

12. Remove the bastings from the cut-out part, fastening the basting at the cut end of the placket.

13. Turn the cut-out part flat to the garment, pin, and baste it in place.

14. Sew to the garment with hand hemming or close slip-stitching.

15. Remove the bastings and press.

Activity. — Practice making the kind of placket which you will use on your shorts or bloomers if it is a new process. How can you determine the kind to use?

C. *Bindings.* The top edge of the shorts may be bound with a single or double binding, according to the kind of material used.

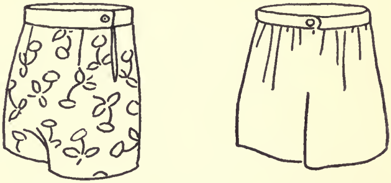


FIGURE 48. STYLE III. SHORTS WITH PLACKETS, DARTS, GATHERS, BANDS, AND BUTTONHOLES

Style III. *Plackets, darts, or gathers and bands with buttonholes and buttons.* The placket is made on the left side. To make darts, see page 198. (Figure 48.)

Gathering is a means to hold fullness in place. It may be made either by hand or on the sewing machine. For the top of the shorts a hand gathering is better.

To make a hand gathering. (Figure 49.)

1. Use a single thread, several inches longer than the space to be gathered, and with a knot in one end.

2. Make a row of running stitches (small even bastings) $\frac{1}{4}$ inch from the edge to be gathered. When half way across, even out the gathers, take two small stitches to stay the thread, and continue to the opposite side; again even out the gathers, allow about two inches of thread, and make a knot.

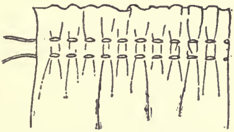


FIGURE 49. GATHERING BY HAND

3. Make a second row of running stitches $\frac{1}{8}$ inch below the first.

A "non-continuous" band instead of a binding may be used for the top of the shorts or bloomers.

A. *To make a non-continuous band.*

1. Cut the band the length required for the waist plus $2\frac{1}{2}$ inches for seams and lapping, and twice the desired width plus seams.

2. Turn back each end $\frac{1}{2}$ inch to the wrong side and press.

B. *To apply a non-continuous band to a gathered edge.* (Figure 50.)

1. Divide the band into four equal parts and mark with pins.

2. Divide the gathered edge into four equal parts and mark with pins. (I)

3. Pin the right side of the band against the wrong side of the garment, matching the five pins; first the halves, then the quarters and ends. This requires that both stitchings be done by machine. If the last stitching is done by hand so that no stitching shows on the right side, place the right sides together. (II)

4. Draw up the gathering threads until the gathered edge is the same size as the band, and fasten the gathering threads.

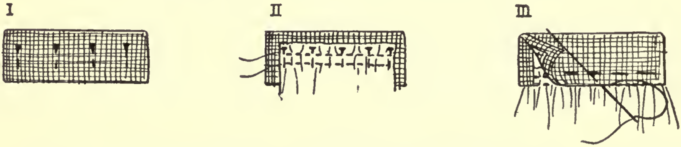


FIGURE 50. APPLYING A NON-CONTINUOUS BAND TO A GATHERED EDGE

5. Arrange the gathers evenly and pin in place.

6. Baste the band on the seam allowance.

7. Stitch against the bastings; back-stitch the ends.

8. Remove the bastings; turn the seam upward, turn in the ends of the band, and pin just so the folded edge covers the first stitching. (III)

9. Baste with even bastings.

10. Stitch or hand hem on the edge and across the ends of the band.

11. Remove the bastings and press.

12. Sew the fasteners on the band.

The *button* and *worked buttonhole* is generally used on the bands of a washable garment. The buttonhole may be one of two types, vertical or horizontal. The *vertical buttonhole* is used when the line of construction is vertical and no great stress is to be made on the buttonhole. The *horizontal buttonhole,* barred at one end, is used when the line of construction is horizontal and there is stress and wear on the buttonhole.

Plan and mark the spacing and position of the buttonholes, considering the spaces between the buttonholes and the distance from the edge of the garment. Cut the buttonhole exactly along a thread of the material; cut and work one buttonhole at a time. To determine the size of the buttonhole, measure the diameter of the button, add about $\frac{1}{16}$ inch and work the size on a double piece of material for practice. Try the button in the slit for the correct size before cutting the buttonhole in the garment.

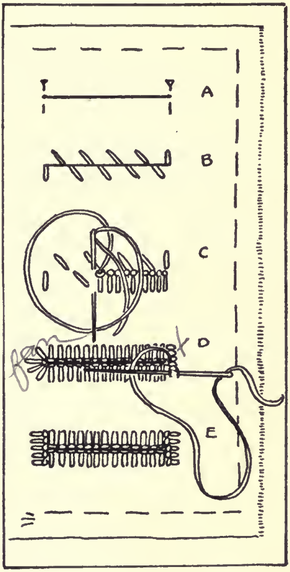


FIGURE 51. THE WORKED BUTTONHOLE

A. *To mark and cut the buttonhole.* (Figure 51 A.)

1. Mark all the buttonholes before cutting any. Measure the length of the buttonhole strip and divide equally for the number of buttonholes desired.

2. Mark each buttonhole with pins, inserting each pin in the cloth and bringing it out on the same thread, marking the length of the buttonhole desired.

3. Press the pins to make the pinholes, remove the pins, and then cut on the thread between the pinholes.

B. *To overcast.* (B)

1. Hold the cloth so that the buttonhole lies lengthwise of the first finger.

2. Weaving in the end of the thread, overcast the edges from right to left with shallow stitches to prevent fraying, bringing the thread out on the right side at the lower right-hand corner of the slit, where the first buttonhole stitch is made.

C. *To work buttonhole.* (C)

1. Hold the buttonhole slit over the first finger of the left hand, keeping it firm with the thumb and second finger.

2. Continuing with the thread, begin the buttonhole stitches close to the end of the cut and work toward the left.

3. Insert the needle in the buttonhole and bring it out through the cloth as far back from the edge as the size of the buttonhole stitch desired.

4. When the needle is half way through the cloth, take the double thread at the eye of the needle and bring it toward you and under the point of the needle from right to left.

5. Draw the needle through the loop and pull the needle away from you, drawing the thread tight, bringing the purl exactly on the edge of the slit.

6. Continue the stitches to the opposite end, being careful to keep them the same depth and close together.

7. To make a fan of stitches, hold the buttonhole on the end of the finger and make a fan of five or seven stitches. (D)

8. Continue the buttonhole stitch along the second side of the buttonhole to the inner end, which may be finished with a bar.

To make a bar. (D and E)

(*a*) Bring the needle through the cloth and take two or three stitches across the end of the slit, inserting the needle in the same hole each time.

(*b*) Turn the work with the bar lying straight across the end of the first finger.

(*c*) Work small blanket stitches (see page 208) over the straight stitches just made, placing the purled edge toward the buttonhole and catching every other stitch into the material.

9. Fasten the thread by passing the needle under the purl of the last stitch to the wrong side of the garment and make a fastening stitch.

10. Dampen on the wrong side and press neatly.

Activity. — Practice the kind of buttonholes to be used.

Buttons are of two kinds: the "flat" buttons, with two or four holes; and the "shank" buttons. Sew the buttons on after the buttonholes are made. Lap the edges of the garment and mark the location of the buttons by making a pencil dot or pushing a pin into the material through the buttonhole. Mark the position of all buttons before sewing any of them.

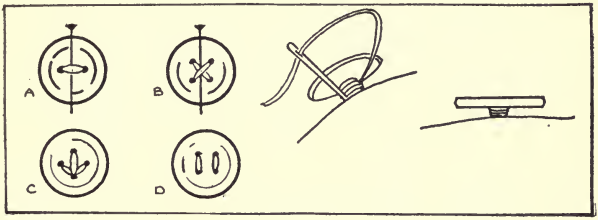


FIGURE 52. TO SEW ON FLAT BUTTONS

A. *To sew on flat buttons.* (Figure 52.)

1. Using a double thread, take a fastening stitch on the right side on the pencil dot or pinhole.

2. Bring the needle through a hole in the button and down through the opposite hole.

3. Placing a pin under the thread on top of the button, take several stitches over the pin to securely fasten the button. Buttons with two holes should have the stitches running parallel to the buttonhole, while buttons with four holes may have the stitches form a cross or parallel stitches on the right side.

4. Remove the pin and twist the thread several times around the stitches between the button and the cloth. This forms a shank which protects the stitches and makes room for the button in the buttonhole.

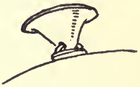


FIGURE 53. THE SHANK BUTTON

5. Carry the thread to the wrong side and fasten with a fastening stitch on the wrong side.

B. *To sew on shank buttons.* (Figure 53.)

1. Lay a slight fold in the cloth.

2. Lay the button on one side.

3. Pass the needle through the shank and sew over it; fasten to the wrong side.

Style IV. *Yoke in front and elastic in the back.* (Figure 54.)

A. *To make a yoke in front and a hem in the back for elastic.*

1. Turn under $\frac{1}{4}$ inch around the front yoke.
2. Pin the edge of the right side of the yoke to the edge of the wrong side of the shorts, matching center fronts.
3. Baste with even bastings on the seam allowance.
4. Stitch the seam, double stitching the ends.
5. Make a $\frac{1}{4}$-inch diagonal cut into the garment at each end of the seam of the yoke.
6. Turn the yoke to the right side and crease the seam.
7. Pin and baste the yoke in place.
8. Turn the clipped ends of the back piece to the wrong side.
9. Measure the width of the hem and mark with pins placed parallel on the right side and on a straight line with the top of the yoke. Fold on the pins. Pin the hem in place and baste.
10. Stitch the front yoke in place.
11. Stitch the back hem for elastic on both the top and lower edges just so the elastic will fit in the casing.

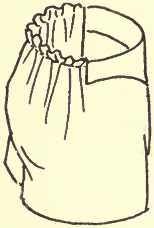


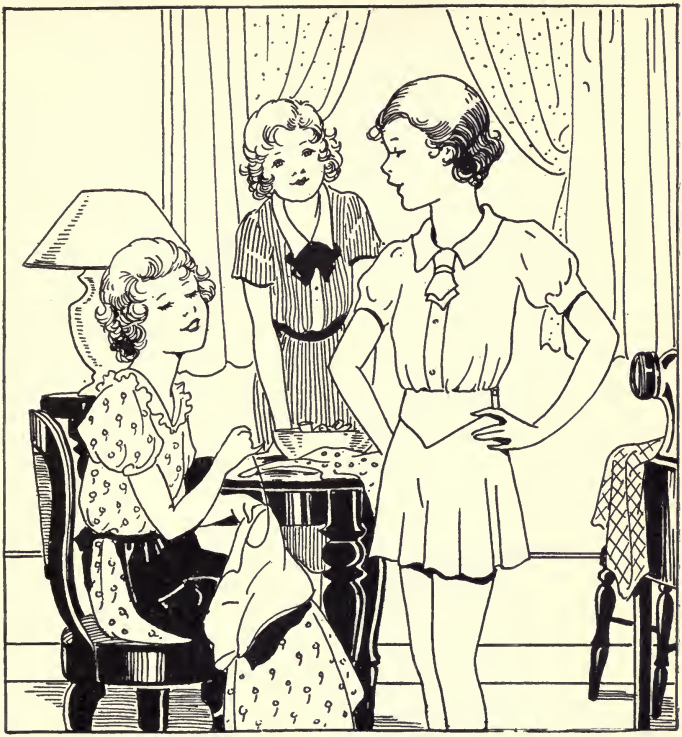
FIGURE 54. STYLE IV. SHORTS WITH A YOKE IN FRONT AND ELASTIC IN THE BACK

Step 8. Try on the shorts. Be sure the top is finished correctly. Decide on the length.

Step 9. Finish the lower edge of the legs of the shorts or bloomers with a bias binding, facing, or a hem. Elastic should be inserted in the lower edge of the bloomers.

For bias binding and a bias facing, see pages 160 to 164 and 198.

For a narrow hem, see page 165. If the material is sheer, perhaps you would like a dainty finish, as a rolled hem or a French hem, the latter often being used for the more dressy type of garment.



Try on the Shorts

A. *To make the rolled hem.* It is often advisable to make a row of machine stitching or running stitches about $\frac{1}{16}$ inch from the edge of the material, as this makes the rolling easier. (Figure 55.)

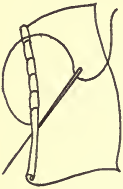


FIGURE 55. THE ROLLED HEM

1. Working from right to left, roll the edge toward you, keeping it tight between the thumb and forefinger.

2. Roll $\frac{1}{2}$ inch at a time and finish with hand hemming, slip-stitching, or overcasting before rolling more of the hem.

B. *To make the French hem.* The French hem is a very narrow hem that is used when lace is sewed on at the same time that the hem is made. (Figure 56.)

1. Turn a narrow hem to the right side of the garment.

2. Crease the whole hem back against the wrong side of the garment.

3. Place the lace on the right side with edges even and overhand lace and hem at one sewing.

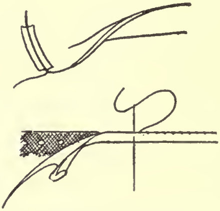


FIGURE 56. THE FRENCH HEM

Step 10. Apply any decorative stitch (pages 168 to 171). If you turned a narrow hem you might finish it with the *blanket stitch* or *shell stitch.* Each is used as a decorative stitch on the edges of a garment.

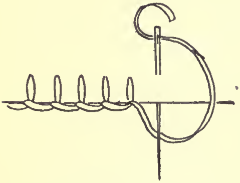


FIGURE 57. THE BLANKET STITCH

A. *To make the blanket stitch.* (Figure 57.)

1. Fasten the end of the thread with a fastening stitch.

2. Working from left to right, draw the needle to the edge of the material, holding the thread with the left thumb and first finger.

3. Insert the needle from the edge the length of the stitch and repeat, keeping the stitches the same length and equal distances apart.

B. *To make the shell stitch.* (Figure 58.)

1. Baste the narrow hem in place.

2. Holding the open edge of the hem toward the right and over the forefinger, begin the stitch by making a fastening at the edge of the hem.

3. Working from right to left, make a slipstitch in the edge of the hem and take two stitches in the same place or a buttonhole stitch over the hem. Draw the stitches tight to form a scallop and repeat until finished.

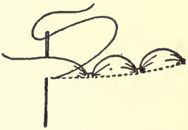


FIGURE 58. THE SHELL STITCH

Step 11. Clean garment of all loose threads and bastings. Inspect it to see if it is as perfect as you can make it.

Step 12. Press carefully and fold neatly.

Step 13. Estimate the cost of the garment.

Activity. — When you have completed the shorts or bloomers, have them graded by your instructor, other members of the class, and by yourself, and enter the ratings on your garment record or score card.

WHAT THIS CHAPTER HAS TAUGHT

CONSTRUCTION STITCHES
- Gathering
- Buttonhole stitches
- Blanket stitch
- Shell stitch

CONSTRUCTION PROCESSES
- Darts
- Flat fell seam
- Elastic in hem or bias
- Applying bias facing
- Plackets
  - One-piece
  - Bound and faced
- Bands and yokes
- Making buttonholes
- Sewing on buttons
- Hems: Rolled and French

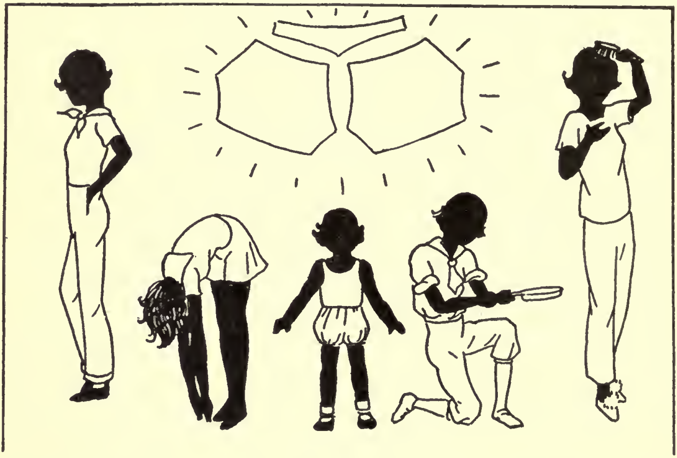
I can use these processes in making ----------------------

SUGGESTED CLASS PROBLEMS

1. What advantages has the hand-made undergarment over ready-to-wear undergarments? The ready-to-wear over hand-made?

2. Do you prefer home-made or ready-made underwear? Give reasons for your answer.

3. Make a complete set of underclothing for yourself, keeping account of all the expenditures. Compare these with similar ready-made garments as to quality of design, material, workmanship, and cost.



4. Study and discuss suitable materials for making shorts or bloomers.

5. List the undergarments which you buy or make in a year. Give the price of each.

6. Could you change the shorts or bloomers pattern into gymnasium bloomers, shorts, or knickers? If so, how?

7. Discuss methods that might be used to finish the top and lower edges of the legs of the knickers.

8. Practice the following:

(*a*) Darts.
(*b*) A placket.
(*c*) Buttonholes.
(*d*) Applying bands or yokes.

9. Make out a score card which you think would be usable in grading the shorts or bloomers.

10. Name the garments which you could make from the shorts pattern by changing it somewhat.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl,* J. B. Lippincott Company.

Brown, Clara M., and others, *Clothing Construction,* Ginn and Company.

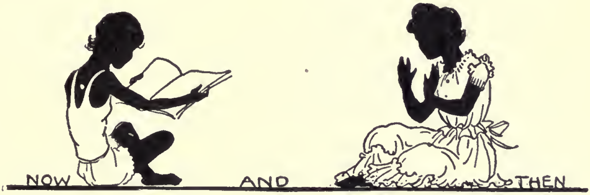
Cook, Rosamond C., *Essentials of Sewing,* The Manual Arts Press.

Ingalls, C. C., *Fundamentals of Sewing,* Bruce Publishing Company.

Picken, Mary Brooks, *The Mary Brooks Picken Method of Modern Dressmaking,* The Pictorial Review Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress,* Houghton Mifflin Company.

Van Gilder, Ethel, *From Thimble to Gown,* Allyn and Bacon.

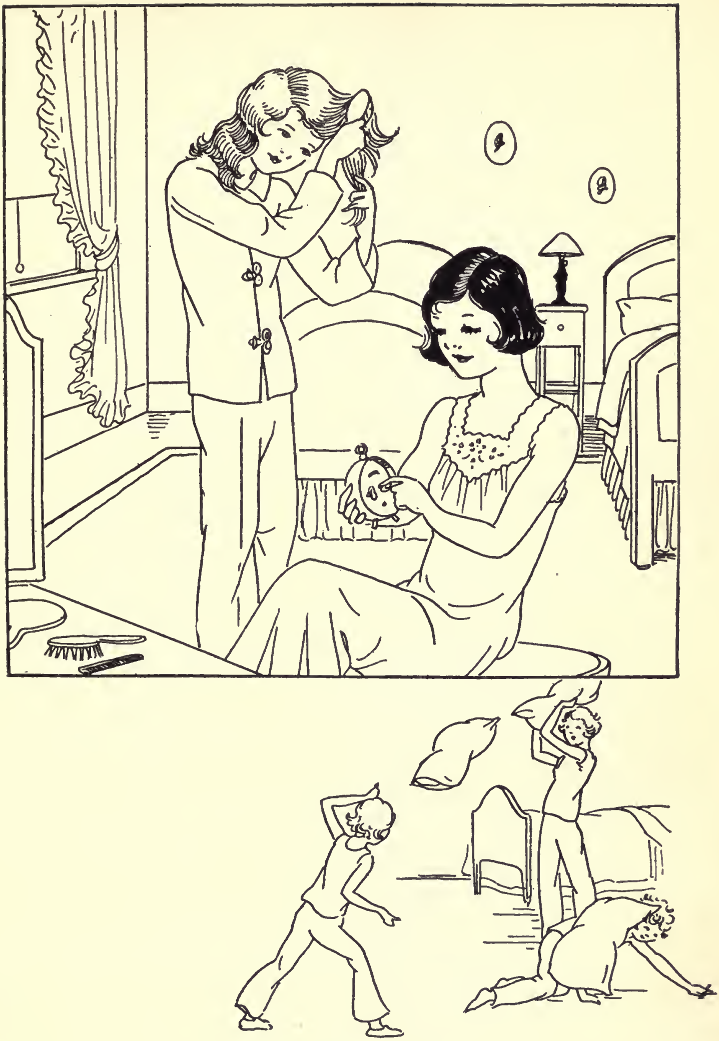


CHAPTER XII

SLEEPING GARMENTS

In the making of your foundation garments, you learned how to make your own patterns or to use a commercial pattern, to cut out garments, and to put them together. You also gained experience in working with fabrics, fitting garments, using the sewing machine, and pressing. Now in the making of sleeping garments, either the nightgown or pajamas, although you are making new patterns and different garments, much of the work will be review. This means that you will be able to work faster and to make a better garment than the last.

Although the nightgown as a sleeping garment has been replaced somewhat by the popular pajamas, there are many who prefer the nightgown. Both garments may be made sleeveless, with kimono sleeves or set-in sleeves. The sleeveless and kimono-sleeve styles have been quite popular because of their simplicity and effective cut which permit freedom of movement. If you learn how to make the pattern for either the sleeveless or kimono sleeve, then you can adapt the pattern to any garment appropriate for these styles, such as aprons, blouses, dresses, and negligees. Let us learn how to make the nightgown and then the pajamas, which we shall develop from the nightgown and shorts patterns.



Bedtime

Activity. — Before beginning the making of a sleeping garment check yourself for progress and improvement in your work by answering these questions:

1. Am I always in my place, ready for work, when the tardy bell rings?

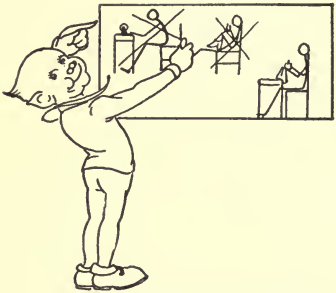
2. Do I work in an orderly manner, by keeping in my place and refraining from unnecessary talking?

3. Do I keep my equipment, locker, table, and place neat and orderly while working and when leaving?

4. Do I attend to any assigned duties given me by the instructor?

5. Do I remember that there is to be only one girl at an iron, lavatory, and a sewing machine?

6. Do I provide myself with sewing work every day?



Do I Remember to Sit Properly?

7. Do I use my sewing periods to accomplish as much sewing as possible or do I waste my time?

8. Do I keep up my notebook or workbook and hand it in on time?

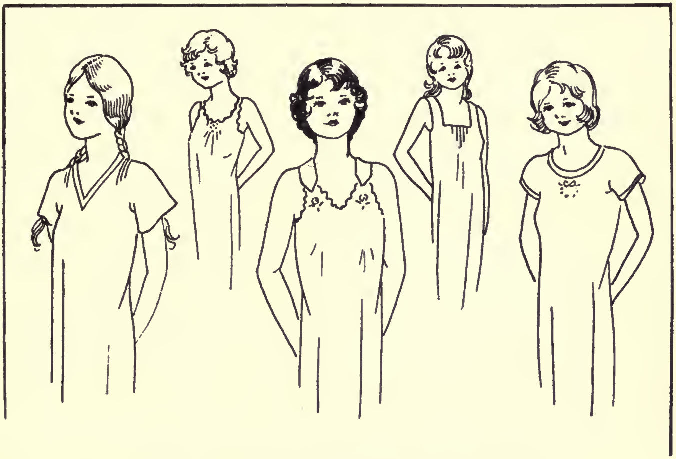
9. Do I remember that the sewing room is a place of business, where I am expected to be a good citizen?

10. Do I strive to make perfect garments by doing my best and watching details, as:
    - (1) Care in having the right equipment.
    - (2) Care in the use of needles and thread chosen to suit the material.
    - (3) Care in the use of a thimble.
    - (4) Care in laying and pinning a pattern.
    - (5) Care in cutting material; marking all perforations and notches.
    - (6) Care in basting correctly.

(7) Care in all places as: matching seams in a hem, turning all seams, bias joining, fastening stitches.
(8) Care in stitching, with machine adjusted to a correct stitch.
(9) Care in pressing and finishing each part of a garment as you make the garment.
(10) Care in cleaning all threads from garment and pressing it.

THE KIMONO-SLEEVE AND SLEEVELESS NIGHTGOWN

The gown may be made any length, governed generally by the popular style. The neckline and sleeves, or armseye, may be cut any desired shape but should correspond in finish. The seams are usually French or flat fell, depending upon the weight of the material. For the kimono-sleeve or sleeveless style, proceed with the following directions, marking the pattern directly on the material, because the nightgown is long and this will save time.



KIMONO-SLEEVE AND SLEEVELESS NIGHTGOWNS

Preparing the Material. — 1. *Measure the amount of material needed for the nightgown.* (See Slip, page 148.)

2. *Take the measurements needed.*

(1) Bust measure — around the fullest part of the bust.
(2) Arm measure — around the armseye.
(3) Length — from shoulder to length desired, plus the hem.

3. *Prepare the material to make the pattern.*

(1) Prepare the material for cutting by straightening the edges and pressing.

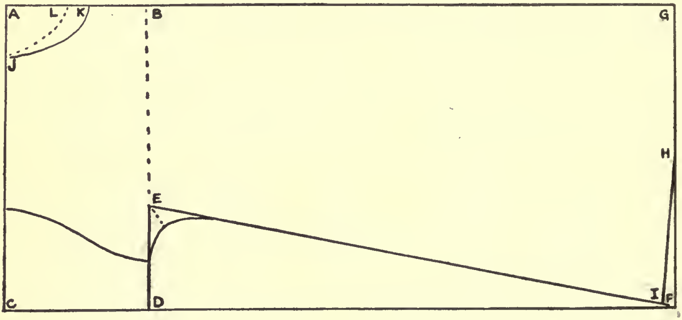


FIGURE 59. THE KIMONO-SLEEVE PATTERN

(2) Fold the material lengthwise with the wrong side out and pin the selvages together.

(3) Fold the material crosswise and pin the ends together.

(4) Pin the folded edges together, the selvages together, and lay flat on a surface.

Blocking the Nightgown. — 1. *Block the pattern, kimono-sleeve style, as in Figure 59.*

(1) Measure from *A* to *B*, $\frac{1}{2}$ of the arm plus 3 inches.
(2) Measure from *C* to *D*, $\frac{1}{2}$ of the arm plus 3 inches.
(3) Measure from *B* to *E*, $\frac{1}{4}$ of bust plus 3 inches.
(4) Draw line *ED*.
(5) Draw line *EF*.

(6) Curve at underarm: on line *ED* measure 3 inches from *E*. On *EF* measure 4 inches from *E*. Bisecting *E*, measure out $1\frac{1}{2}$ inches. Draw a curved line through these points.

(7) Curve at lower edge: Measure BG equal to EI. Measure from G to H, $\frac{1}{2}$ of GF. Draw line HI.

(8) For the average neckline: measure from A 3 inches to J. Measure from A 4 inches to K. Draw curve JK (front of neck). Turn the material over. Measure from A 3 inches to L. Draw curve JL (back of neck). The neckline may be any shape.

(9) Mark the sleeves any desired shape.

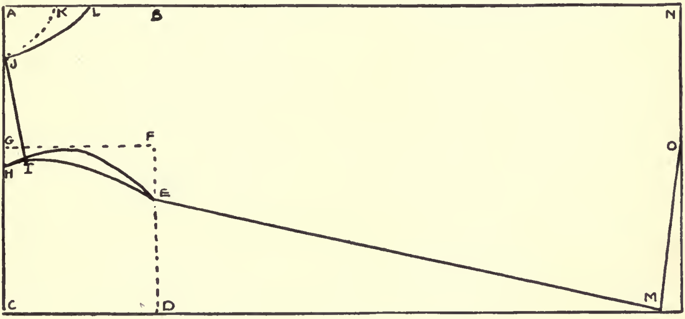


Figure 60. The Sleeveless Pattern

2. *Block the pattern for the sleeveless nightgown as in Figure 60.*

(1) Measure from A to B, $\frac{1}{2}$ armhole plus 1 inch.

(2) Measure from C to D, $\frac{1}{2}$ armhole plus 1 inch.

(3) Measure from B to E, $\frac{1}{4}$ bust measure plus 2 inches.

(4) Measure from E to F, 3 inches toward B.

(5) Draw dotted lines FD and FG as shown in Figure 60.

(6) Measure from G to H, 1 inch toward C.

(7) Draw curved lines HE to form the front and back armholes. The front armhole is cut out a little more than the back armhole, about $\frac{3}{4}$ inch at the widest place. See Figure 60.

(8) Measure from H, 1 inch, to I.

(9) For neckline: measure from A, 3 inches to J; measure from A, 3 inches to K; measure from A, 5 inches to L, and draw lines JK and JL.

(10) Draw line JI, the slanted shoulder line.

(11) Draw line EM.

(12) For curve at lower edge: measure BN equal to EM; measure from N to O, $\frac{1}{2}$ of NM; and draw line OM.

3. *Cut out the nightgown.*

(1) Cut out the gown on the marked lines, except the front part of the armhole and the front part of the neck.

(2) Separate the front from the back, leaving the garment folded lengthwise.

(3) On the front piece cut out the neck and the armholes on the marked lines.

4. Remove all pins and scraps from the garment, cut two pieces from the scraps for a practice piece, and put the remainder of the scraps in a neat roll and fasten together.

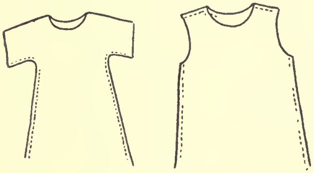


Figure 61. How to Baste the Kimono-Sleeve and Sleeveless Garments

Making the Nightgown. — *Make the nightgown according to the following order of steps.*

Step 1. Study how to put the nightgown together. (Figure 61.)

Open the gown and observe that the neck is cut lower in the front than in the back and that the armseye, in the sleeveless style, is larger in the front than in the back.

Determine the kind and size of suitable seams.

Step 2. Make running stitches around the neck and the armholes.

These stitches should be made less than $\frac{1}{8}$ inch from the edge of the neck and armholes to prevent stretching while handling. Remember that the running stitch takes its name from the fact that the needle is kept in the material and the stitches permitted to slip off the needle as it is pushed through the cloth.

Step 3. Prepare the nightgown for fitting.

1. Pin and baste the back to the front at the shoulder seam, working from the neck out in the sleeveless style.

2. Pin and baste the back to the front at the underarm side seams, working from the armhole down.

Step 4. Try on and fit the nightgown. Remember a sleeping garment should fit loosely to be comfortable.

Study the lines and the fullness and observe:

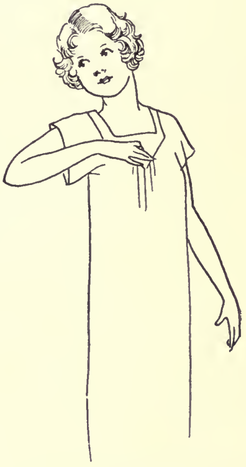
1. Do the seams need to be taken up or let out?
2. Are the armholes comfortable?
3. Is the neckline right?
4. Is the length of the nightgown correct?

Step 5. Mark any necessary alterations with colored thread or pins. Baste any changes and try on again if necessary.

Step 6. Finish and press the French seams.

Step 7. Finish the neck and armholes or edges of kimono sleeves with a binding (see pages 162 to 164) or a facing. For a neckline finish, make the joining at the shoulder, and for the armhole or sleeve at the underarm seam.

A *facing* is a flat finish for the edge of a garment showing only one side. It may be cut bias (page 161), fitted, shaped, or on the straight of the material. For the finish of the neckline the bias or fitted facing is the right choice. A fitted facing, made the same shape as the garment edge, is used to finish the edges which have curves, points, or corners, as a square or pointed neckline.



Try on the Nightgown

To prepare and apply a fitted facing. Place a piece of tissue paper over the edges to be faced. Outline the exact shape of the edge on the paper, then draw the outer edge of the facing the desired width and shape. Cut out the pattern, allowing 1 inch at seams. Place the pattern and cut the facing from the fabric, laying the center front and center back on a straight thread. Join the seams with a plain seam and press open. Apply the facing as in Figure 62.

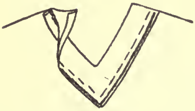


Figure 62. A Fitted Facing

Activity. — Make and apply a fitted facing. Name other uses for a fitted facing.

Step 8. Try on the nightgown for the length.

Adjust the nightgown as you will wear it and have the length marked for a hem. (Page 166.)

Step 9. Finish the hem.

Pin, baste, and finish the hem.

Step 10. Complete the decorative finish.

Apply an appropriate decorative stitch or overhand lace to the garment.

A. *To apply lace and embroidery.*

1. *To miter lace or embroidery.* — A mitered corner is made by joining two bias edges to form an angle, which makes a neater finish at the corner. Plan carefully, as the joining should be made so that a complete scallop, or pattern, will be formed when it is finished.

(*a*) Make a mitered corner by folding the corners at right angles, matching the design. (Figure 63.)

(*b*) Press on fold, open, and baste seam on crease.

(*c*) Cut off the corners, leaving a $\frac{1}{8}$-inch seam.

(*d*) Finish the edges by overcasting or hand hemming.

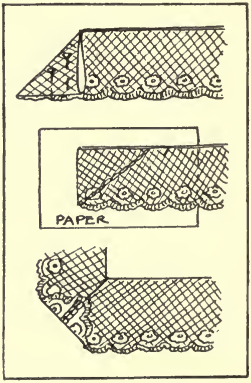


Figure 63. To Miter Lace

2. *To join lace to an edge.* — The overhanding stitch is used to join lace to an edge because it makes a flat, invisible, and strong seam. Hold the edges between the thumb

and first finger of the left hand. Begin with a running stitch and make tiny slant stitches close together, picking up a few threads in both edges. (Figure 64.)

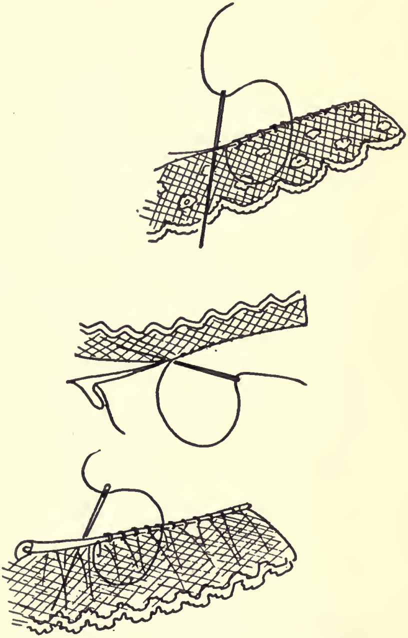


Figure 64. Joining Lace to an Edge

Lace may be joined to an edge by overcasting or overhanding with a French hem or a rolled hem.

Step 11. Clean garment of all loose threads and bastings.

Step 12. Try on the nightgown. Be sure that it is entirely satisfactory.

Step 13. Press the garment carefully.

Step 14. Fold the garment neatly or place on a hanger.

Step 15. Determine the cost of the nightgown.

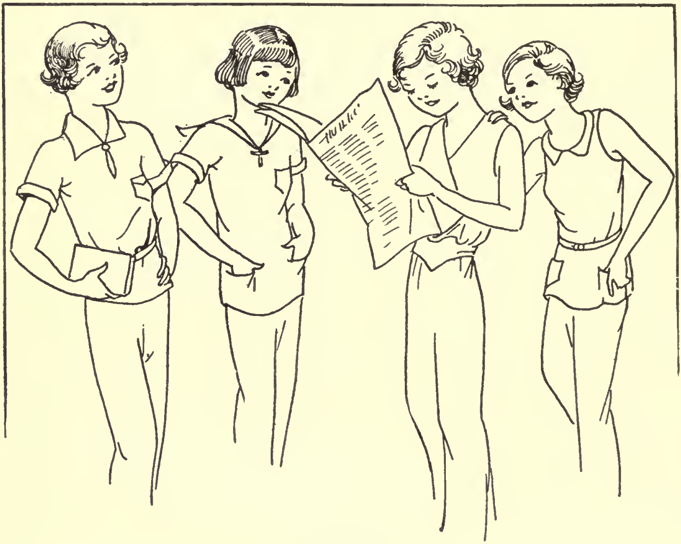
The Pajamas

Now that we have developed patterns for the nightgown and shorts, it is interesting to learn how pajamas may be made from these patterns. It is also most economical, as it saves buying patterns. The lower part, or trousers, is made like the shorts, except that the legs are made longer and wider. (See Figure 37, page 194.) The top part, or waist, is made like the nightgown, except that it is made much shorter. (See Figure 59, page 216 or Figure 60, page 217.)

Activity. — Select a style of pajamas for yourself. Estimate the amount of material, trimmings, and findings which you would need to make this style.

Preparing the Material. 1. *Measure the amount of material required.*

For the waist. — Measure from the shoulder to the length desired, add about 2 inches for hems and shrinkage, multiply by 2, and divide by 36.



PAJAMAS

The blouses are made from the nightgown pattern and the trousers from the shorts pattern.

For the trousers. — Measure from the waist to the length desired, add 2 inches for hems and shrinkage, multiply by 2, and divide by 36. Add the amount needed for the waist and the trousers.

2. *Take the measurements needed.*

BLOUSE	TROUSERS
Bust measure	Waist measure
Around the armseye	Hip measure
Length from shoulder	Length at side

3. *Make the pattern, preferably on paper first.*

For the blouse, follow the directions for the kimono-sleeve or sleeveless nightgown on pages 216 or 217.

For the trousers, follow the directions for the shorts and bloomers on page 194.

4. *Prepare the material, lay the pattern, and cut the garment.* (Figure 65.)

See nightgown, pages 215 to 218, and shorts, pages 193 to 195.

Making the Pajama Blouse or Coat and Trousers. — *Observe the following steps for making the pajama blouse* (Style I, II, III, IV).

Step 1. Study the parts of the blouse and decide how you will put it together.

Observe that the neck is cut lower in the front than in the back; that the armseye in the front is larger than in the back.

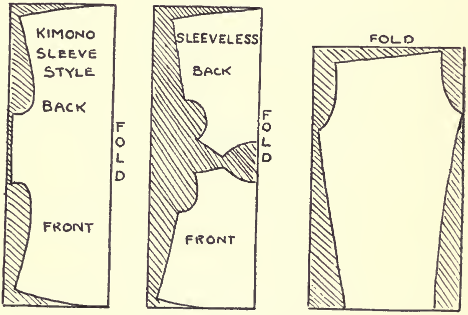


FIGURE 65. LAYING THE PATTERN FOR THE PAJAMA BLOUSE AND TROUSERS

Step 2. Determine the kind of seams — preferably French or flat fell.

Step 3. Prepare the garment for fitting. (See pages 218 and 219.)

Step 4. Try on the pajama blouse and observe:

1. Is the blouse the correct width in the shoulder, the bust, and the lower edge? If too wide in the shoulder, pin in some tucks or darts. (Pages 198 and 199.)

2. Are the armholes comfortable and the right size?

3. Is the neck comfortable and the right shape? If the blouse has a center front opening, mark the correct length for it.

4. Are the necessary alterations marked? Mark the exact length of the finished blouse.

Step 5. Rebaste any alterations, and try on again.

Step 6. Stitch the tucks or darts in place and press.

Step 7. Finish the seams and press.

Step 8. Finish the neckline.

Variety in the finish of the opening in the front of a garment may give just that bit of chic that is needed. If the garment is so constructed that it is not large enough to slip over the head, then there must be some type of opening. The neckline may be finished in various styles: I, binding; II, facing; III, non-convertible collar; and IV, convertible collar as shown in Figure 71. Although collars may be varied in size, shape, and design, there are really only two types of collars with variations, the non-convertible or shaped collar, and the convertible or straight collar.

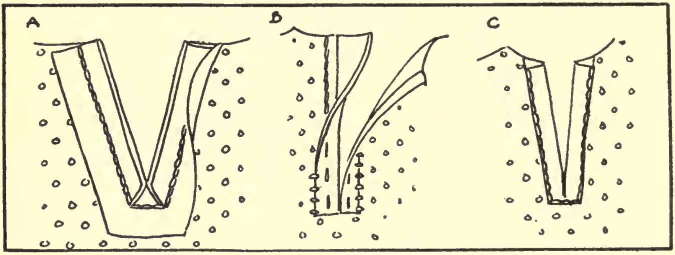


FIGURE 66. THE BOUND OPENING

Style I. Binding. See pages 160 to 165.

Style II. Facing. See page 198.

Style III. Non-convertible, or shaped, collars. — For this style it is necessary to finish the neck opening before the collar is applied.

A. *To make a continuous bound opening with bias.* This type is used when the opening is more for decoration on a soft fabric. Cut the opening the desired length and apply a bias binding.

B. *To make a bound opening.* This is a serviceable tailored finish. (Figure 66.)

1. Mark the opening the desired length with uneven basting.

2. Cut the binding 2 inches wide and 1 inch longer than the opening. Fold the wrong sides together and crease a center line.

3. Place the right side of the binding against the right side of the garment, center of each together, and pin.

4. Baste on the center basting of the garment.

5. Stitch around the neck opening $\frac{1}{4}$ inch from the basted line. The bottom of the opening is shaped in a square.

6. Cut the neck opening on the line of basting to within $\frac{1}{4}$ inch of the lower stitching. Then clip the corners diagonally in a V-shape. Do not clip the stitching (*A*).

7. Turn the facing to the wrong side and with a warm iron crease along the line of stitching.

8. Crease the binding about $\frac{1}{8}$ inch over the edge of the seam, bringing the two edges of the binding together.

9. Baste along the creased line, keeping the edges together.

10. Turn under the edge of the binding so the edges come even with the machine stitching.

11. Sew in place with hand hemming or slip-stitch (*B*). For a visible stitch, stitch at the edge of the binding on the right side (*C*).

12. Trim the end of the binding to within $\frac{1}{2}$ inch of stitching and overcast.

13. Remove the bastings and press the binding.

The non-convertible, or shaped, collar is worn in the way in which it is cut and put on the garment. A collar fits and rolls better if its neckline is straighter than the neckline of the garment. Any collar must roll enough to cover the seam by which it is joined to the garment.

C. *To find the neckline for a collar.* Pin the front and back of the waist pattern together at the shoulder seam, or fold the garment through the center back and front with the shoulder seams together. Lay the center back on a straight line of a paper and pin the neckline so it will lie in a natural curve. Draw the neckline on the paper. Add $\frac{1}{2}$ inch at the center back of the collar and take off ½ inch at the center front. Draw the outside edge any desired shape. (Figure 67.)

D. *To make non-convertible, or shaped, collars.*

1. Try the collar pattern to see if it fits the neckline of the garment.
2. It is very satisfactory to cut a test collar of muslin and try this on the garment and the person for the effect.
3. Shaped collars may be made either single or double and the outside edge of the collar is finished before attaching it to a garment.

Activity. — Make collars of paper or an inexpensive material which would be suitable for yourself.

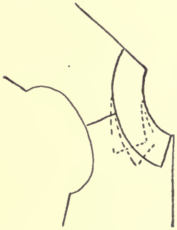


FIGURE 67. HOW TO FIND THE NECKLINE FOR A SHAPED COLLAR

If the collar is made of single fabric, cut the collar of one thickness of material. Then finish the outer edge, the finish corresponding to the type of garment, such as a binding, facing, rolled hem, or small hem held in place with a decorative stitch.

If the collar is of double material, follow these steps: (Figure 68.)

1. Cut an upper and a lower collar of the material.
2. Place the right sides of the collars together and pin the edges.
3. Baste with even bastings on the seam allowance at the outer edge.
4. Stitch against the bastings and remove the bastings.
5. Trim the seam evenly. If the collar is curved, clip the edge at intervals. If the collar has square or pointed places, trim off the corners.
6. Turn the collar right side out, crease, and press on the seam line.

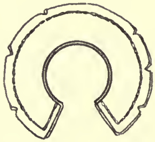


FIGURE 68. HOW TO MAKE A DOUBLE, SHAPED COLLAR

Clip the seam and trim off the corners of a double collar before turning it right side out, so it will lie flat when turned.

7. Baste near the edge and about an inch from the edge of the neckline.

E. *How to attach a shaped collar to a garment.* Bias facing is the most satisfactory method of joining a curved collar to a garment. (Figure 69.)

1. Place the under side of the collar against the right side of the garment, matching the center back of the neckline of the collar to the center back of the garment.

2. Pin the collar in place through both thicknesses of the collar and the garment.

3. Use a pressed bias strip of some suitable material.

4. Place the right side of the bias to the right side of the collar, keeping the edges even.

5. Pin bias in place by placing the pins about 2 inches apart. To make the facing fit well, the upper edge will appear wavy while the lower edge will lie flat to the garment. If there is a placket opening, allow the facing to extend about ½ inch at each end beyond the edges of the opening.

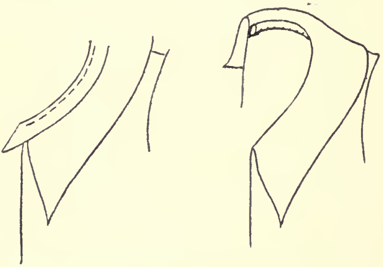


FIGURE 69. ATTACHING A SHAPED COLLAR WITH BIAS FACING

Hand hemming or slip-stitching may be used to sew the facing to the garment.

6. Baste on the seam allowance or just above the upper crease.

7. Stitch against the bastings, remove the bastings, and clip the seam at the neckline.

8. Turn the facing over to the wrong side and crease flat.

9. Turn under the lower edge of facing and pin in place.

10. Baste on the lower edge, also on the top edge if necessary to keep the facing from showing on the right side.

11. Finish the lower edge by hand hemming or slip-stitching.

12. Remove all bastings and press carefully.

Style IV. Convertible (kŭn-vûr′-tĭ-b'l), or straight, collars. — This tailored type of collar may be worn open in a V-shape or fastened up around the neck. It is more attractive and serviceable when made double. Before attaching the collar, a facing is applied to the garment.

A. *To attach the facing to the garment.* (Figure 70.)

1. Mark the front opening on the garment with a basting.
2. Cut the facing the desired shape and size and turn a $\frac{1}{4}$-inch hem to the wrong side around the facing except at the neckline.
3. Fold the facing through the center and crease.
4. Pin the two right sides together, matching the center basting, and crease.
5. Baste along the center line the length of the opening. (I)

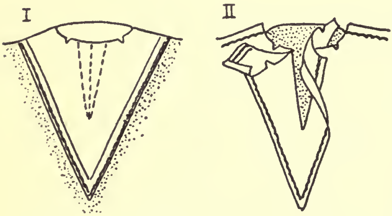


FIGURE 70. TO ATTACH A FACING TO A GARMENT

6. Draw a line $\frac{1}{8}$ inch from the basting, shaping the lower end in a V or U.
7. Stitch against the $\frac{1}{8}$-inch basting.
8. Cut through the center basting, clip the corners but be careful not to cut the stitching. Turn to the wrong side and press. (II)

B. *To cut a convertible collar.* Cut a straight strip of either crosswise or lengthwise material twice the desired width, and the length of the neckline plus a seam allowance all around; or two pieces may be used.

C. *To make the collar.*

1. Place the two right sides of the fabric together.
2. Baste $\frac{1}{4}$ inch from the edge on all edges to be seamed.
3. Stitch against the bastings.
4. Clip the corners, turn the collar to the right side, and press so the fold comes exactly at the line of stitching.

The finish here depends on the type of collar.

D. *To attach the collar.* (Figure 71.)

1. Mark the center back of the garment and of the collar.

2. Place the under side of the collar against the right side of the garment, matching the center backs and the seams at the ends of the collar and opening. Pin in place.

3. Pin the edge of the upper side of the collar to the right side of the facing at the neckline.

4. Baste with running stitches to hold the edges more carefully on the seam line. Note the matching of the seams.

5. Stitch against the bastings.

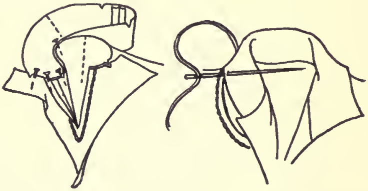


FIGURE 71. TO ATTACH A CONVERTIBLE COLLAR

6. Press the seam of facing open, turn the facing to the wrong side and baste so the seam comes on the fold.

7. Baste the edge of the facing flat to the garment.

8. Turn under the edges of the collar across the back of the neckline, pin and baste in place.

9. Hand hem the back of the collar to the neckline and slipstitch the facing in place.

10. Remove the bastings and press.

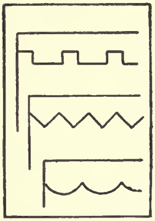


FIGURE 72. STRAIGHT FACINGS

Step 9. Finish the armseye or the sleeve.

Make the finish at the armseye or on the edge of the sleeves to correspond with the neck finish.

Step 10. Finish the lower edge of the blouse.

If the blouse is worn on the inside of the trousers, the lower edge is usually finished with a hem or a narrow binding. If the blouse is worn on the outside, the lower edge may be finished with a straight or shaped facing.

To cut and make the straight facing. This type of facing is cut without any curves or angles on the applied edge. (Figure 72.)

1. Cut a straight strip of lengthwise or crosswise material the desired width and length plus seams. The top edge of the band may be cut any desired shape: points, scallops, squares, or oblong to make *a shaped facing.*

2. Place the right side of the band to the wrong side of the garment and follow the steps in applying a bias facing.

3. Turn the top edge under $\frac{1}{4}$ or $\frac{3}{8}$ inch to the wrong side and baste flat to the garment.

Step 11. Sew on any fasteners.

If a close-fitting collar or neckline has been used, fasten with a button and a worked looped buttonhole. (For sewing on buttons, refer to page 207.)

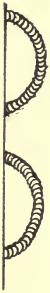


FIGURE 73. THE WORKED LOOP

To make a worked loop. (Figure 73.)

1. Use a single thread, fasten the end and bring the needle out at the edge to the right side.

2. Leave the desired length of the loop according to the size of the button and insert the needle, bringing it back close to where it was inserted. A pencil may be used under the loops to keep them uniform.

3. Continue to make 4 or 5 loops and remove pencil.

4. Cover the loops with close, even buttonhole stitches and secure with a fastening stitch.

Step 12. Fasten all threads, remove all loose threads and bastings.

Step 13. Press carefully. Fold neatly or place on hanger.

To make the pajama trousers observe the following steps:

Step 1. Study the parts of the trousers and determine how you will put them together. Observe that the top edge of the trousers is curved, that the back is longer than the front, that the lower edge of the trousers is straight and each piece represents one leg of the trousers.

Step 2. Decide the kind of seams, preferably flat fell.

Step 3. Prepare the trousers for fitting. (Figure 74.)

1. Pin and baste the leg seam, pinning from the crotch to the bottom of the leg.
2. Pin and baste the crotch seam joining the two legs, beginning at the seam.
3. Pin and baste the darts.

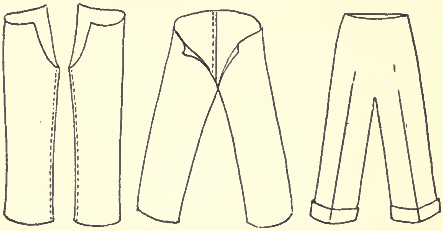


FIGURE 74. MAKING THE PAJAMA TROUSERS

If the right and wrong sides of the material are alike, avoid making both trouser legs for the same leg. Study the drawings.

Step 4. Try on the trousers and fit them.

1. Do the trousers go over the hips easily?
2. Are they too full or too small around the top?
3. Try sitting in them. Are they comfortable?
4. Mark the right length with pins.
5. Mark any needed change.

Step 5. Baste the alterations and try on again if necessary.

Step 6. Finish the leg seams. (Page 198.)

Step 7. Complete the crotch seam.

Step 8. Finish the top of the pajama trousers as for the shorts, pages 197–206.

Step 9. Finish the lower edge of the trouser legs. The finish should correspond to the lower edge of the blouse if this is worn outside the trousers. If the blouse is tucked inside the trousers, the lower edge of the latter may have any finish — hem, facing, binding, or cuff.

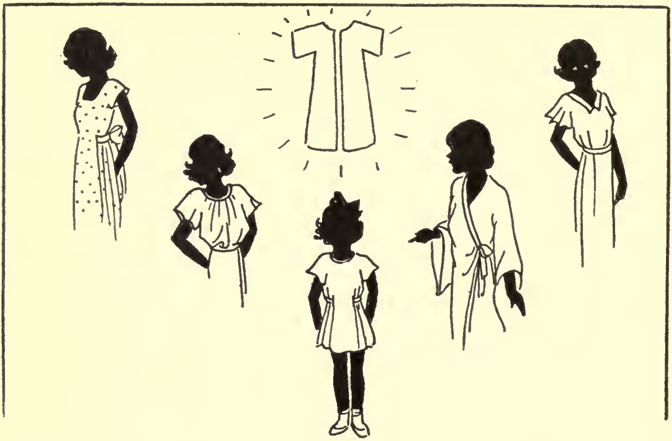
Style I. Hem. See pages 164 to 167.

Style II. Facing. See pages 219 to 222.

Style III. Binding. See pages 160 to 164.

Style IV. Continuous band or cuff. — This is used to finish an edge which has no opening.

Activity. — Name the garments which could be made from the kimono-sleeve pattern.



A. *To make a continuous band.*

1. Cut a band $\frac{3}{4}$ inch longer than the length around the lower edge of the trousers leg and twice as wide as the finished cuff, plus seams.
2. Join the ends of the strip with a $\frac{3}{8}$-inch plain seam.

B. *To attach the continuous band to the trousers.*

1. Place the right side of the band to the right side of the trousers. Be sure the seams are together.
2. Pin the edges together and baste $\frac{3}{8}$ inch from the edge.
3. Stitch against the bastings, and lap-stitch the ends.
4. Remove the bastings and press the band down on the line of machine stitching.
5. Turn the edge of the band $\frac{3}{8}$ inch to the wrong side and press the fold.
6. Bring the creased edge to the line of machine stitching on the wrong side, pin and baste in place.
7. Hand hem, catching stitches in the line of machine stitching.
8. Remove the bastings and press carefully.

C. To make a cuff. Fold the continuous band up over the trousers and press.

Step 10. Remove all loose threads and bastings.

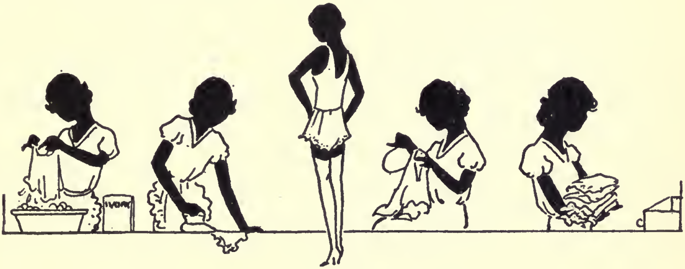
Step 11. Press carefully. Fold or place on a hanger.

Step 12. Try on the pajamas to see if they are satisfactory and for the class to inspect.

Step 13. Estimate the cost of the completed garment.

Activity. — Make a list of the sleeping garments which you think a girl of high school age should have. In fashion magazines find pictures to illustrate each garment. Name the kind of material and color which you would use for each. Estimate the cost.

Care of Underclothing. — The care of the garment is just as important as the selection and the making. Proper care of foundation garments will give added length to their wearing qualities. Besides it will give added health and enjoyment to the wearer. Underclothing should be changed often, at least twice a week, much better if every other day or daily, as fresh, clean garments seem to give an added feeling of rest.



Care of Underclothing

Always air at night underclothing which you wear during the day, and air the sleeping garments during the day. The best and easiest way is to place them on hangers and hang them where they will air. Learn how the different foundation garments should be laundered and put away ready for use.

WHAT THIS CHAPTER HAS TAUGHT

CONSTRUCTION PROCESSES

Facings — straight and fitted
Applying lace and embroidery
Making collars
    Non-convertible or shaped
    Convertible or straight
Bound openings
Continuous bands and cuffs

I can use these processes in making- -

- -

- -

SUGGESTED CLASS PROBLEMS

1. Let the class discuss and examine suitable materials for making sleeping garments.

2. Collect pictures from fashion magazines of sleeping garments which you think could be made by blocking your own pattern and those for which you should use a commercial pattern.

3. Block a pattern for a nightgown either on pattern or directly on the material. When would you use the latter method? Why?

4. Describe how you could make a blouse from a nightgown pattern.

5. Explain how you would alter a nightgown pattern for a blouse if it were too wide in the bust.

6. Describe the difference between the front and back of the neck of a nightgown or the blouse of pajamas.

7. Outline the steps in making a French seam.

8. Practice the running stitches until you can make them even and quickly. Why are they called running stitches?

9. Select pictures from fashion books of garments which show the application of a fitted facing.

10. Let the class study and examine samples of suitable kinds of lace to use for trimming.

11. Practice mitering the corners of a lace trimming. What is the purpose of mitering a corner in lace?

12. Explain how you would decide the right method of attaching lace to a garment.

13. Give the advantages and disadvantages of nightgown and pajamas as a sleeping garment. Which do you prefer? Why?

14. Why is the pajama rather a simple problem of construction after making a nightgown and shorts?

15. Select pictures from fashion magazines of different garments which show various types of collars. Are they of a convertible or non-convertible type?

16. Practice making different kinds of collars and applying them to a garment.

17. Give reasons why flat fell seams are most desirable for seams in sleeping garments.

18. List the points of similarity which you could find in the nightgown, blouse of pajamas, a house dress, blouse, apron, and a negligee; also in the shorts, bloomers, knickers, gymnasium shorts, and pajama trousers.

19. Let the class discuss the care which everyone should give to her sleeping garments.

HOME PRACTICE

1. Make sleeping garments for yourself or members of your family. Make your own patterns.

2. Take the proper daily care of your sleeping garments. Teach any younger children in your family how to care for their sleeping clothes.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl,* J. B. Lippincott Company.

Cook, Rosamond C., *Essentials of Sewing*, The Manual Arts Press.

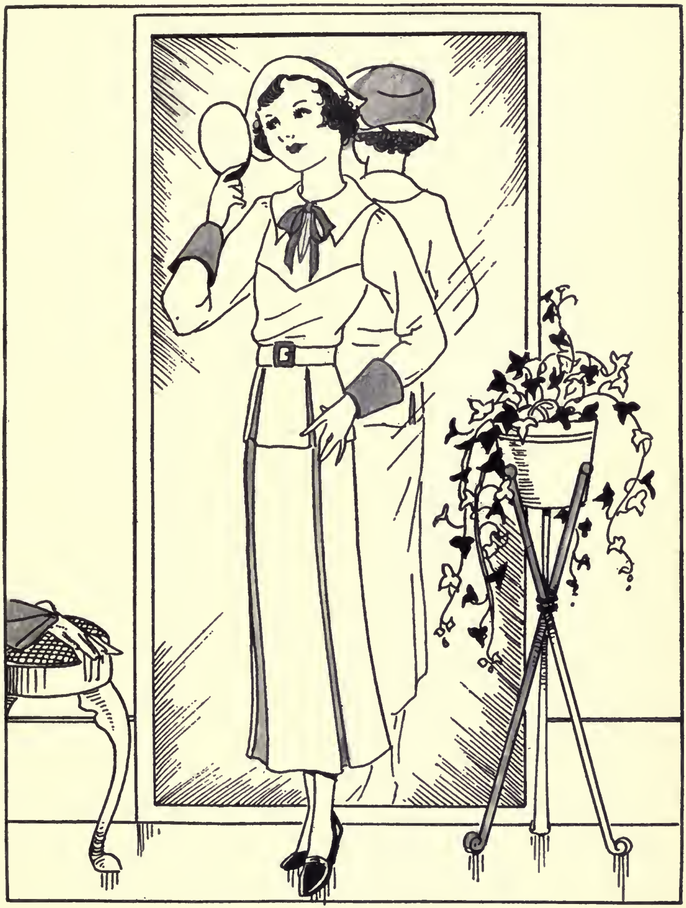
Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Trilling, Mabel B., and Williams, Florence, *A Girl's Problem in Home Economics*, J. B. Lippincott Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

UNIT IV

ASSEMBLING THE ENSEMBLE



In planning your costume, it is important to have it a harmonious whole. That is, the colors of the various articles worn together must harmonize. But color is not the only important point to be considered in the choosing of an ensemble. The style is of equal importance. Tailored shoes and a tailored hat, for instance, look best with a tailored dress or coat, just as sports shoes are most suitable for wear with sports dresses.

In this unit you will learn how to assemble your ensemble, making it harmonious and suitable to the occasion for which it is chosen.

Clothing 2

CHAPTER XIII

MAKING THE DRESS

In planning your first dress consult your budget (page 28) and determine how much money you can afford to spend. Select a dress that will suit your needs for more than one occasion, one that is becoming to you in design and color, and one that will fit in with the color scheme of your wardrobe.

There is no reason why the dress which you are about to make should not look as well as any ready-made dress in both style and workmanship. In making your dress, whenever you repeat any sewing process, such as making a seam, try to make it better than you did the last time.

In order to check your progress and improvement, ask yourself the following questions:

1. Am I becoming more careful in selecting fabrics, color, and designs?

2. Am I improving in self-reliance in my work by being able to follow directions and by planning my own work?

3. Am I developing in the selection of style and workmanship by being more critical of my work?

4. Do I strive to make perfect garments by doing my best and watching details, such as care in having the right equipment, the

use of needles and thread chosen to suit the material, in the use of a thimble, laying and pinning a pattern, cutting material, marking all perforations and notches, basting correctly, matching the seams in a hem, turning all seams correctly, using fastening stitches, stitching with the machine adjusted to the correct stitch, pressing and finishing each part of a garment in making, and cleaning of all threads and pressing?

A Self-Checking

In Chapter X we learned how to use a commercial pattern and how to cut a garment, ready for making, in the most economical way. At this time we shall learn that construction is most important in making any outergarment chic in both fit and finish. This requires that we have them fitted often while being made. It requires also accuracy and neatness in our workmanship. Use the best aid for a well-finished garment — an iron — and press at every stage in the construction of a garment.

Activity. — Make a list of all of the processes of construction, such as a French seam, that you have learned thus far in sewing.

✓ Although every dress is an individual problem, there are general steps and construction processes which are similar. Know every step in using a commercial pattern, which you learned in Chapter X. Refer to the guide sheet for instructions in laying the pattern, cutting and making the garment.

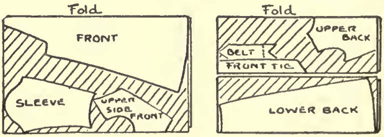


Figure 75. Laying the Pattern on Material with a Nap or an Up-and-Down Design

Design in Fabric. — There is a new problem to be considered in working with dress materials, — the fabric may have a design or figure in it. When laying the pattern on a figured material watch the design. (Figure 75.)

Nap. — The nap of a fabric causes a distinct up and down which may be determined by rubbing the hand over the surface of the cloth. The smooth way is the downway of the material.

Up-and-down Design. — This is a design that runs all one way. If so, then all the pieces of the pattern must be placed so that the lower parts of the pattern are placed toward the downway of the cloth.

All-over Design. — A fabric may have an all-over design, check, or plaid, which should be matched. When you plan the front and back sections, lay them so that the designs match on the underarm seam. In laying the sleeve place it so that the notches on the front and back come on the same portion of the fabric design.

Striped Design. — In striped material place the pattern so the center front and center back are in the center of a plain space.

Making the Dress. — Let us take up the construction of a dress, using the following steps as an aid to the use of the guide sheet.

Step 1. Determine what type of seam is appropriate for the material.

The kind of seam depends upon the location of the seam and the kind of material used.

Materials such as linen, heavy cottons, heavy silks, and wool are best made with plain seams, finishing the edges by pinking or overcasting (page 157), or with a self-finish, or a tailored finish.

Materials such as light-weight wash cottons and silks are best made with French seams, except at the armholes and places where a French seam is too bulky. In these cases use a plain seam or a false French seam.

Make a test seam from scraps of your material to determine the kind of seam and the length of the machine stitch.

A. *To make a self-finished plain seam.* (See page 157.)

B. *To make a welt seam.* (Figure 76.)

1. Make a plain seam.
2. Crease and press both edges to one side.

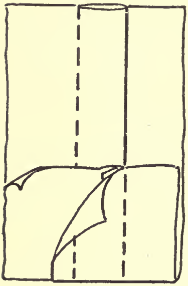


FIGURE 76. THE WELT SEAM

The welt seam is used on heavy materials where a strong tailored finish is desired and where a flat fell seam is too bulky.

3. Trim the inside edge away to within $\frac{1}{4}$ inch from the stitching.
4. Baste flat to the garment.
5. Stitch on the right side $\frac{1}{4}$ inch or more from the seam line.
6. Finish edges. The seam may be pressed open flat and stitched on each side of the seam line. Either way the seam gives a good tailored effect.

The false French seam is used where the effect of a French seam finish is desired but where the two turnings are not easily made, as in finishing set-in sleeves and matching designs or checks in fabrics.

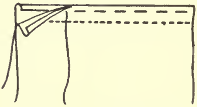


FIGURE 77. A FALSE FRENCH SEAM

C. *To make a false French seam.* (Figure 77.)

1. Make a plain seam.
2. Finish it by turning in both raw edges toward the inside.
3. Join by sewing with a running stitch on the edge.

The *standing fell seam* is used on very fine sheer materials where a gathered edge is to be joined to a plain edge with no stitching visible on the right side.

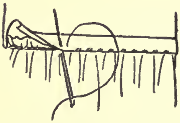


FIGURE 78. A STANDING FELL SEAM

D. *To make a standing fell seam.* (Figure 78.)

1. Make a plain seam.
2. Trim the gathered edge to a little less than $\frac{1}{8}$ inch.
3. Turn the edge of the plain side over the other edge.
4. Baste to the stitching line.

5. Hand hem the folded edge to the line of machine stitching.

6. Remove the bastings and press.

Step 2. Pin and baste the dress for the first fitting. (Figure 79.)

1. Mark the center front and center back with uneven basting.

2. Make a row of small running stitches $\frac{1}{8}$ inch from the edge of the neckline and armholes to prevent stretching while working with it.

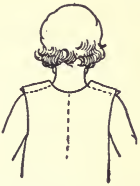


FIGURE 79. MARK THE CENTER FRONT AND BACK

3. Pin and baste any darts (page 199), tucks, gathers (page 201), shirring, pleats, or godets in place.

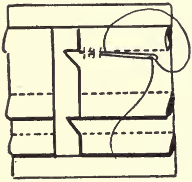


FIGURE 80. MAKING TUCKS

A gauge is a valuable timesaver in making a group of tucks.

A *tuck* is a fold which is of uniform width along its entire length. Tucks may be used to make a garment fit better, to give fullness, and for decoration. They may be wide or very narrow (the tiniest ones are called pin tucks), and arranged singly or in groups on either the right or wrong side of a garment. Tucks may be put in a garment by hand sewing, machine stitching, or decorative stitches.

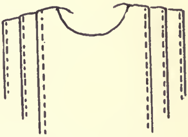


FIGURE 81. THE POSITION OF TUCKS

Tucks on each side of a neckline should be turned in the same direction.

A. *To make the tucks.* (Figure 80.)

1. Fold the material where the first tuck is made and press.

2. Using a cardboard gauge (page 165) the width of the distance between the tucks, fold and press in the next tuck. Continue until all tucks are creased.

3. Make another gauge the width of the tucks.

4. Holding the gauge along the creased edge, baste along its edge. Stitch against the bastings.

5. Press the tucks in the desired direction. (Figure 81.)

6. Draw the ends of the threads to the wrong side and tie with a square knot.

> *Activity.* — Practice making a series of tucks which you might use in the lower edge of a waist to make it fit better.

Gathering may be done by the machine attachment or by a lengthened machine stitch. If you have several yards of gathering to make, experiment with the attachment until the required amount of fullness has been secured. To make gathering by machine: lengthen the machine stitch somewhat and slightly loosen the tension. Make the rows of stitching desired before drawing up the lower threads. Fasten one end, draw up the gathers to the desired length, and fasten the other end of the thread. (Figure 82.)

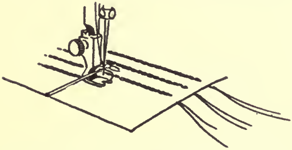


Figure 82. Gathering by a Lengthened Machine Stitching

B. *To join gathers to a plain edge.* See page 202.

Shirring is used to hold fullness in place and as a decoration. It may be done by hand or by machine. Fasten the threads securely and make several straight rows of gathers. A cardboard gauge is convenient to use in keeping the rows an equal distance apart. (Figure 83.)

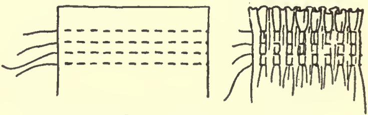


Figure 83. Shirring by Hand

Pleats may be used in any part of a garment to allow fullness, to serve as a decoration, or to give a tailored effect. They may be side or box pleats.

1. Side, or Knife, Pleats. — Pleats of this type all turn in the same direction, usually from a center line, with the edge of each pleat meeting the under fold of the next pleat, or there may be a space left between each two. (Figure 84, I, II.)

2. Box Pleats. — These are made by two side pleats turned in opposite directions or away from a center line with the under

edges of the pleats meeting on the wrong side forming an inverted pleat on the under side. (Figure 84, III, IV.)

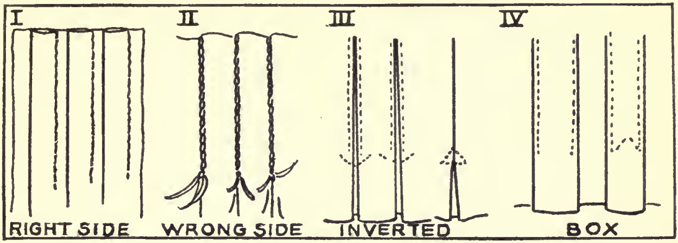


FIGURE 84. KINDS OF PLEATS. SIDE OR KNIFE (I, II), INVERTED OR KICK (III), BOX (IV)

To make a pleat. (Figure 85.)

1. Mark the material for the fold of the pleat and the section line with tailor's chalk, pins, basting thread, or tailor's tacks according to the pattern.

2. Crease the material on the lines marking the folds of the pleat.

3. Lay the pleats and pin in place.

4. Baste the pleats in place about $\frac{1}{4}$ inch from the edge of the crease through the three thicknesses of fabric. If there is a seam which occurs in a pleat, it should be placed at the edge of the pleat. (Figure 86.) Pleats may be stitched in any manner desired.

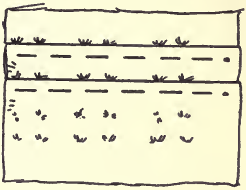


FIGURE 85. PLEATS MARKED WITH TAILOR'S TACKS

Godets (gō-dāy′) and *flares* are used in garments to give fullness and width. These triangular-shaped pieces, tapering to a point or a narrow width at the top and circular at the lower edge, may be set in a seam or a slash. (Figure 87.)

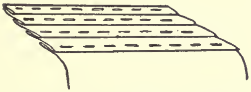


FIGURE 86. SIDE PLEATS BASTED

A. *To make tailored godets and flares stitched on the right side.*

1. Press and baste a $\frac{1}{4}$-inch seam to the wrong side around the edges of the godet.

2. Pin and baste the godet to the right side of the garment.
3. Stitch on the edge of the fold.
4. Remove the bastings and press.

B. *To make godets and flares stitched on the wrong side.*

1. Place and pin the edges of the right side of the godet to the right side of the garment.
2. Baste and stitch $\frac{1}{4}$ inch from the edge.
3. Remove the bastings, and finish the seam.
4. Press the seam carefully.

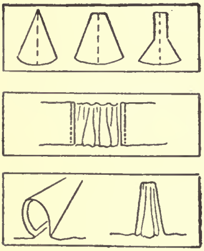


FIGURE 87. GODETS AND FLARES

Activity. — Draw diagrams of godets and flares which you might use in the lower edge of a skirt for an afternoon dress.

4. Pin and baste the front and back together at the shoulder and underarm seams. (Figure 88.)

A. *To pin shoulder seams.* Put a pin at the neck, a pin at the outer edge; match notches and ease in all fullness as you pin. In a garment with a normal shoulder line the back shoulder is cut larger than the front shoulder, therefore in pinning and basting a shoulder seam hold the back near to you and ease in any fullness in the back shoulder portion.

B. *To baste shoulder seams and underarm seam.* Use even basting stitches on the seam line.

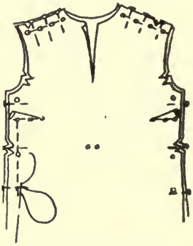


FIGURE 88. PIN AND BASTE THE SEAMS

5. Plan and baste the sleeve. Every season brings some interesting design for sleeves at the shoulder line. Of course, the style, shape, and size of the sleeve depend upon the garment. As the main difference in sleeves is at the top, there are the four general types of sleeves: *kimono, raglan, epaulet,* and *set-in.* Whatever style may prevail, follow the pattern lines closely and strive for perfection in fitting as well as in workmanship.

The *kimono sleeve* is cut in one with the garment, as in the nightgown. The width of the sleeves may be adjusted by letting out or taking up the underarm seams. In the dress they should be fitted close at the underarm. Then, notch the edges to prevent them from drawing, and overcast them to prevent tearing. (Figure 89.)

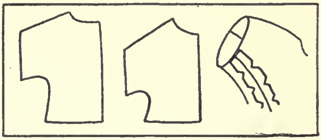


FIGURE 89. THE KIMONO SLEEVE

The *raglan sleeve* is somewhat like the kimono sleeve in effect but is cut separate from the garment and set in by two seams slanting from the under part of the armseye curve to the neckline. Generally the sleeve is stitched to the front and back of the garment and then a continuous sleeve and underarm seam made. After the seam is stitched, notch it so that the seam edges cannot draw, for they must press flat with the fabric. Overcast the seam edges after the notching. (Figure 90.)

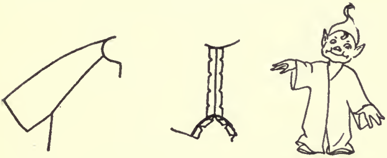


FIGURE 90. THE RAGLAN SLEEVE

The *epaulet* (ep′-ô-lĕt) *sleeve* follows the line of the set-in sleeve except for about three inches on top of the shoulder, where it extends to the neckline, giving the effect of a narrow yoke. In making epaulet shoulders, give special attention to the corners, so that they are securely caught in with the stitching. Notch the seam its entire length, spacing the notches approximately 1 inch apart, to keep it from drawing. (Figure 91.)

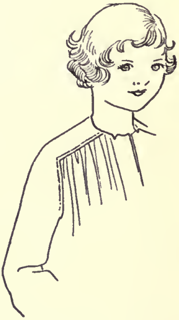


FIGURE 91. THE EPAULET SLEEVE

The *set-in sleeve* is set into the normal armseye. It may be made with one seam or it may be made with two seams. The front and back of this sleeve have curves that are similar yet quite different. The front has a little deeper curve to allow for the forward movement of the arm, and the back is longer to allow for the strain when moving the arms. The seam of the sleeve usually meets the underarm seam in a one-piece sleeve.

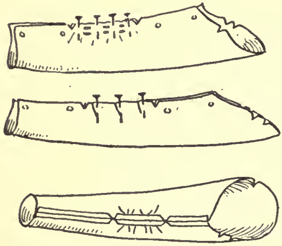


FIGURE 92. TO MAKE A ONE-PIECE SLEEVE

To make a one-piece sleeve. (Figure 92.)

1. Fold the sleeve through the center, bringing the seam together, with the back of the sleeve on top, and matching the notches.

2. Beginning at the top of the sleeve, pin the seam together within about 2 inches of the elbow or the marks indicating fullness at the elbow.

3. Ease the fullness, either by gathers, pleats, or darts, on the back side for about four inches as marked in the pattern. Then stretch the sleeve from the part of the fullness to the end of the sleeve. The fullness at the elbow allows for the natural curve in the sleeve for bending the elbow. The stretching of the seam line from the elbow down to the lower edge prevents the sleeve from turning on the arm.

4. Pin the seam together, placing pins about 2 inches apart.

5. Baste the seam with even basting on the seam line.

6. Fit the sleeve, make any necessary alterations, and try on again.

7. Stitch the seam against the bastings.

8. Remove all basting and marking threads from the seams.

9. Finish the seams and press.

FIGURE 93. A FIRST FITTING

Step 3. Try on the dress for the first fitting.

1. Put your dress on right side out. Stand before a mirror and adjust the garment.

2. Study the dress and observe: (Figure 93.)

(*a*) The location of the shoulder seam. It should lie in a straight line on top of the shoulder.

(*b*) The location of the underarm seam. This seam should hang exactly at the center side.

(*c*) The line around the bust and hips. There must be no sagging of lines. Darts may be used to lift the material so that the threads run vertically and horizontally with the lines of the body. (Figure 94.)

(*d*) Fullness. Move the body normally and sit in the dress to be sure it will be comfortable.

(*e*) The placket opening. Is the opening in the right place?

(*f*) The fit of the sleeve. Slip on the sleeve. Is the width correct?

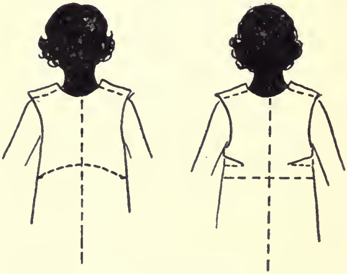


FIGURE 94. THE USE OF DARTS

3. Tell the teacher what you think. Then have your fitter pin the changes.

4. Remove the garment carefully so as not to loosen the pins.

Step 4. Make the alterations.

1. Mark with a tracing wheel, tailor's chalk, or colored basting the alterations which were made on the shoulder and underarm seams.

2. Remove the pins and rip the bastings.

3. Fold the dress on center front and back. Mark the alterations the same on the other side of the garment, unless the two sides are quite different.

4. Pin and baste the garment on all of the corrected lines.

Step 5. After basting the alterations, try the dress on for a second fitting. Study the general line of the dress. Have your fitting partner and teacher check it.

1. Is the armhole comfortable and in good line?

2. Are the seams correct?

Step 6. Stitch and press darts, godets.

The finish of the dart depends on the fabric. Darts may be stitched on the right side to give the effect of tucks. If heavy material is used, cut the dart on the fold, finish the edges by overcasting, pinking, or binding, and press open, by pressing toward the tapering end of the dart.

STRAIGHT STITCHING

Good stitching adds much to the appearance of a garment.

Step 7. Stitch and finish the seams according to the material and the place where they come: shoulder, underarm, and sleeve seams.

Step 8. Prepare the garment for the third fitting by inserting, pinning, and basting the sleeves in place.

A. *To set in sleeves.* (Figure 95.)

A plain seam is generally used to set in a sleeve in a normal armseye because it gives a smooth finish. If a sleeve is marked correctly it will have the mark which designates the longest thread, or the center of the cap, and the notches marking the front of the sleeve and the back of the sleeve.

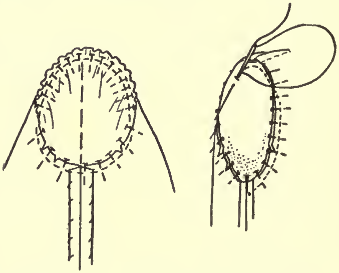
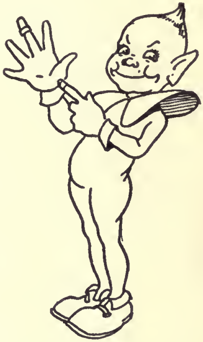


FIGURE 95. SETTING IN A SLEEVE

Place the pins on the inside of the top part of the sleeve, not on the waist side of the garment.

1. Prepare the armhole by trimming any uneven places.
2. Turn the garment wrong side out and turn the sleeve right side out.
3. Drop the correct sleeve through the armhole and place the right side of the sleeve against the right side of the garment.
4. Pin the sleeve in place. Holding the sleeve toward you and

turned over the hands, place the pins across the seam with heads out, picking up a few threads of the cloth in both sleeve and garment exactly on the seam line. Pin the V notch on the sleeve to the V notch on the armhole. Pin the VV notches of the sleeves to the VV notches in the armhole. Pin the lowest part of the sleeve to the lowest part of the armhole (usually the sleeve seam and underarm seam). Pin the highest point of the sleeve, generally marked with a dot, to the shoulder seam. Pin the lower half of the sleeve, which has no fullness, with the pins about $\frac{3}{4}$ inch apart. Pin the upper half. Keep the sleeve turned over the hand. Distribute the fullness in the upper half by pinning halfway between the V and the shoulder and halfway between the VV and the shoulder, and then halfway between these points, and so on, placing the pins each time in the middle of the space, until the pins are about $\frac{1}{2}$ inch apart.



Do You Wear a Thimble When You Sew by Hand?

5. Baste on the seam line with tiny running stitches, basting the under and then the upper portion.

6. Try on, fit the sleeve, and make any necessary alterations.

7. Stitch against the basting and then remove bastings.

8. Finish the seam as desired for the kind of fabric used.

9. Press the seam carefully.

B. *To make a gathered or puffed sleeve.*

1. After seaming the sleeve, make two rows of gathering stitches in the upper part of the sleeve between the notches V and VV. Run the first row $\frac{1}{4}$ inch from the edge and the second row $\frac{3}{16}$ inch below the first row. Leave the threads out straight.

2. Set in the gathered sleeve the same as the plain sleeve.

3. Pin the markings together.

4. Draw up the gathering threads to the correct length, and fasten.

5. Pin and baste the sleeve on the seam line with running stitches.

6. Stitch in place and finish the seam as desired.

Step 9. Baste placket in place. For continuous placket see pages 199 and 200. The two-piece *lap placket* is used in a plain seam. (Figure 96.)

A. *To make the front of placket opening.* (I)

1. Fold back the front edge the width of the seam allowance. Press.

2. Cut the bias facing ½ inch longer than the opening.

3. Pin the folded bias on the wrong side of the front edge ¼ inch from the crease. Baste in the crease and stitch.

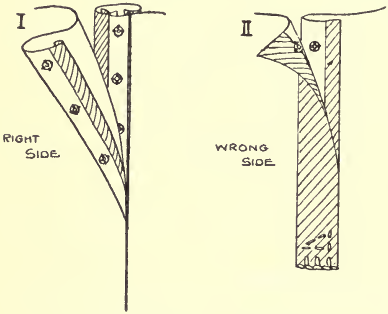


FIGURE 96. LAP PLACKET

4. Pin and baste the other folded edge of the bias facing flat to the garment.

5. Slip-stitch to the garment.

6. Remove the bastings and press.

B. *To make the back of placket opening.* (II)

1. Cut a strip along the selvage 1 inch wide and ½ inch longer than the opening.

2. Place a row of bastings on the back seam allowance to show how far the front edge will overlap the back edge.

3. Place the right side of the strip to the right side of the back opening.

4. Pin and baste ¼ inch from the edge.

5. Stitch the strip at least ½ inch below seam stitching.

6. Turn the extension strip to the wrong side and bring the selvage edge to the row of bastings.

7. Pin and baste in place.

8. Hand hem to the garment.

9. Remove the bastings and press.

Activity. — Make a model lap placket for a skirt.

Step 10. Try on the dress for the third fitting.

1. Slip the dress on right side out, and adjust it as you will wear it.

2. Study all the lines of the dress.

3. Check the fit of the sleeve.

(*a*) Are the armholes comfortable?

(*b*) Is the line of the armhole good?

(*c*) Do the sleeves fit smoothly and hang correctly?

4. Bend the elbow and mark the desired length.

5. Notice the neckline. (Figure 97.)

(*a*) Is it a becoming neckline?

(*b*) Does the neckline fit correctly?

A neckline that is too small or too high will cause the garment to wrinkle and draw around the neck. To fit, clip the edges of the material about every inch around the neck. Mark a new neckline.

A neck that bulges results when the material has been stretched. Make a second row of running stitches around the neck and draw the threads so that the neck lies flat. Often the back of a neckline is full; place tiny darts or tucks about 1 inch apart.

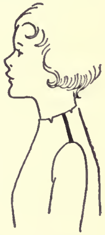


FIGURE 97. STUDY THE NECKLINE

6. Does the placket fit correctly?

7. Have the length marked.

(*a*) If the dress is to be worn with a belt, put on a belt or a strip of cloth the same width as the belt.

(*b*) Stand in a natural position, keeping the arms at the side, and have the hem line marked. (See Hem, page 166.)

8. Mark the necessary alterations.

Step 11. Rebaste any alterations and prepare the dress for the fourth fitting.

1. Sleeves: Working on the right side of the dress, slip-stitch each sleeve alteration in place. Pages 163 and 164.

2. Baste the hem. Turn the hem on the line of pins and baste $\frac{1}{4}$ inch from the fold. Pin the upper edge of the hem to the dress.

3. Baste the neckline finish in place.

4. If collars and cuffs are to be worn on the dress, make them. (For collars, see pages 224 to 229.) The cuffs are made before they are attached to a garment. Cuffs may be cut any shape, but the design should correspond to the collar design. They may be made single or double. (Figure 98.)

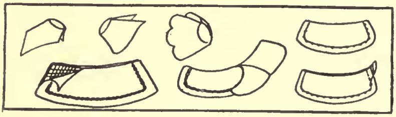


FIGURE 98. CUFFS

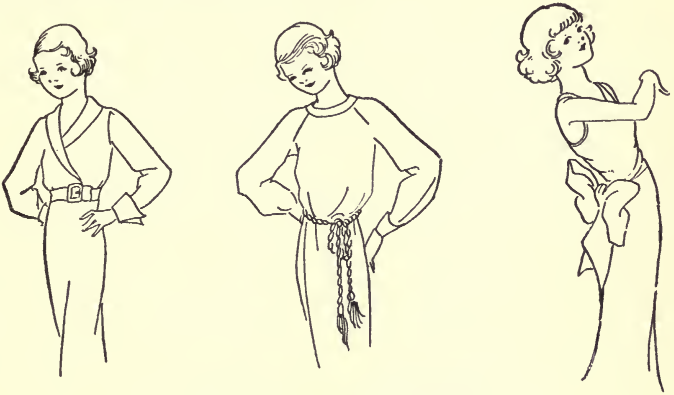
A. *To make single cuffs.* These are cut the desired length and width plus $\frac{1}{4}$-inch seam allowance out of a single thickness of fabric. Finish the top and sides with any appropriate edge such as hem, binding, or facing.

B. *To make double cuffs.* These may be made with a contrast of material or color in them. Cut the desired length and width plus $\frac{1}{4}$-inch seam, from a double thickness of fabric. Place the two right sides of the cuffs together, pin, baste on the seam allowance, and stitch against the basting. Remove the bastings, clip the corners and curved edges, and turn the cuff right side out. Baste and press the cuff so the seam is exactly on the fold.

> *Activity.* — Draw or select pictures of collars and cuffs which you think would be appropriate for you to wear to school. What materials and colors would you use?

5. Make the belt, girdle, or sash. Any of these may be made of single or double material and cut either straight or bias. The ends, finished any desired shape, may be fastened by means of buckles, loops, buttonholes and buttons, hooks and eyes, snaps, fasteners, or tied in bows. They may be fastened to the garment by invisible tacking or by passing through loops made of thread or self material.

A. *To make single belts, girdles, and sashes.* Cut the material the desired width and length, making all necessary allowances for edge finishes and folds or fullness. Finish the edges appropriately for the garment and press carefully.



Belts, Girdles, and Sashes

B. *To make double belts, girdles, and sashes.* These may be made of one material or lined with a contrasting color or fabric. Cut the material the desired length and twice the width of the finished belt, plus the two seam allowances. Fold the material lengthwise with the right sides together and pin the edges. Baste along the seam allowance, leaving open a small distance along one side or at one end, depending upon the style of the belt. Stitch against the bastings. Remove the bastings and clip the corners. Turn the belt right side out through this opening, generally by means of a safety pin or a pencil. Fold in the edges of the opening and slip-stitch. Press carefully so the seam will come exactly on the fold. (Figure 99.)

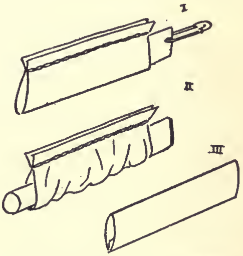


Figure 99. To Make Belts

Step 12. Try on the dress for the fourth fitting.

1. Put the dress on right side out and pin the belt in place.

2. Observe the fit and style of the neckline. Is the neckline becoming and comfortable?

3. Have the sleeves checked. Is the line correct? Are they comfortable? Is the length right?

4. Does the dress hang evenly?

5. Move around in the dress and sit down with it on to know if it is comfortable.

6. Make any changes necessary on collar and cuffs.

7. Mark the place for the belt.

8. Mark the places for all fastenings.

9. Remove the dress carefully.

Step 13. Finish the neckline in an appropriate style for the fabric: Bindings, pages 160 to 164; Facings, page 198; Attaching Collars, pages 227 to 229.

Step 14. Finish the sleeves.

1. If the sleeves are all right, stitch them in place, stitching against the bastings.

(*a*) Trim the armhole seam to $\frac{3}{8}$ inch.

(*b*) Finish the edges by overcasting or with a false French seam or with a binding seam.

2. Finish the lower edge of the sleeve according to the most suitable method for the material. If an opening for the hand is necessary, finish this before the binding, facing, or cuff is made. Finish the opening as for a continuous placket, page 199, or a faced placket, page 200.

Cuffs may be joined to a dress to turn up or down. Bias facing (Figure 100) is the usual way of joining. To use a bias facing, place the cuff right side out on the right side of the sleeve, matching seams. If the ends of the cuffs are open, place the opening in line with the little finger. Pin and baste in place on the seam line. Apply the bias facing, placing the right side of the bias to the right side of the dress. Turn back one end of the bias $\frac{1}{4}$ inch and place the folded end exactly at the end of the cuff. Pin the bias around the cuff along the line of basting. Lap the opposite end of the bias $\frac{1}{4}$ inch. If there is a placket, turn back both ends of the bias. Stitch against the bastings. Remove the bastings and turn the bias to the inside so the seam comes exactly on the fold and baste near the lower edge. Turn the upper edge of the bias under $\frac{1}{4}$ inch and baste in place. Hand hem or close slip-stitch the upper edge. Remove the bastings and press.

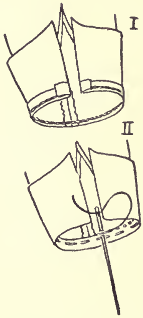


FIGURE 100. TO ATTACH CUFFS WITH A BIAS FACING

Step 15. Finish the belt and attach it to the garment so the seam comes at the lower edge (page 255).

Step 16. Finish the hem by hand.

All hems in wool, rayon, silk, cotton, and linen better garments should be put in by hand. This finish makes the hem less conspicuous and easy to lengthen or shorten On light-weight fabrics the hem is turned twice and finished with the slip-stitch. On heavy fabrics, as wool or thick cottons and linens, the hem is turned once, the edges pinked or the raw edges faced with seam binding or commercial bias tape, and sewed to the garment by a slip-stitch or catch-stitch.

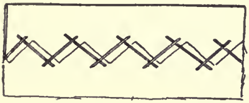


FIGURE 101. THE CATCH-STITCH

To make a catch-stitch. Working from left to right and away from you take a small stitch on a vertical line along the edge of the facing, then a small stitch on another line parallel to the first one in the garment. (Figure 101.)

Step 17. Sew any trimmings in place.

Step 18. Sew all fastenings securely, yet not tight enough to pull the material.

Hooks and eyes are useful when there is a strain on a fastening, as in bands, belts, and openings in fitted dresses. There are two kinds of eyes: a round eye is used where the edges just meet; and a straight eye is used where the edges lap. (Figure 102, I, II, III, IV.) A thread eye or loop, giving a neat concealed closing, is sometimes used instead of the eye. (Page 230.)

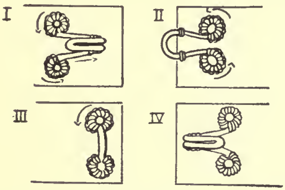


FIGURE 102. SEWING ON HOOKS AND EYES

Mark the location of the hooks and eyes with tiny pencil dots or pin holes. The edge of a round eye should extend over the edge $\frac{1}{8}$ inch and the end or bill of the hook should be placed $\frac{1}{8}$ inch back from the opposite edge. The straight eye is placed so it comes directly under the outer end of the hook. The hook is placed on the right side of the under edge of the closing.

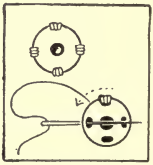


FIGURE 103. SNAP FASTENERS

To sew the hook and eye. (Figure 102.)

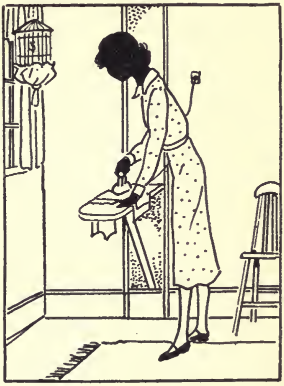
1. Hold the hook in place and begin sewing at one end of the ring with an over-and-over stitch, or a buttonhole stitch. (I)
2. Sew around the ring, placing the stitches close together.
3. Bring the thread between the two thicknesses of cloth to the end, or bill of the hook, and sew the bill with a few overhand stitches.
4. Bring the needle through to the other ring of the hook and sew around this ring.
5. Fasten the thread on the wrong side with a fastening stitch.
6. Hold the eye in place and sew the ring ends the same way. (II)

Snap fasteners, which may be used on garments where there is little or no strain, give a neat, flat finish.

Mark the location for snaps by placing the ball part of the snap on the wrong side of the upper edge of the closing, mark the position with a pin or pencil dot. After the ball part (upper part) of the snap is sewed on, lap the edges in the correct position and press them together so an imprint shows on the other side.

To sew on snaps. (Figure 103.)

1. Make a fastening stitch or hide the knot under the snap.
2. Sew with about four over-and-over stitches in each hole.
3. Bring the needle under the snap or between two thicknesses to carry the thread from one hole to another.
4. Pass the thread through to the wrong side at the last hole stitch and make a fastening stitch.



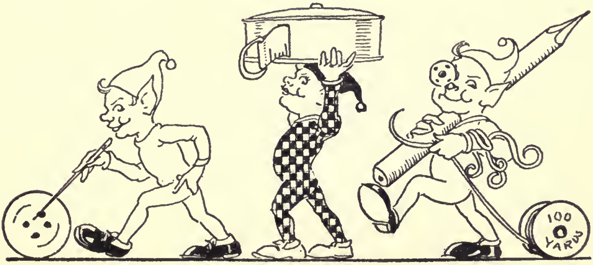
PRESSING GIVES A CHIC FINISH

Step 19. Give the garment the final check-up.

1. Remove all bastings.
2. Remove all loose, needless threads.
3. Check over the garment to see if there are any places that should be sewed.
4. Press thoroughly to give that smart tailored appearance.

Step 20. Try on the dress to be sure that it is entirely satisfactory, and for class inspection.

Step 21. Estimate the cost of the garment.



WHAT THIS CHAPTER HAS TAUGHT

CONSTRUCTION STITCH: Catch-stitch

CONSTRUCTION PROCESSES

- Seams
  - False French
  - Welt
  - Standing fell
  - Self-finished plain
- Tucks
- Joining gathers to an edge
- Shirring
- Faced placket
- Cuffs, single and double
- Pleats
  - Side
  - Box
- Godets
- Flares
- Sleeves
  - Kimono
  - Raglan
  - Epaulet
  - Set-in
- Belts, girdles, and sashes, single and double
  - Sewing on hooks and eyes or snap fasteners

I can use these processes in making: ---------------------- --

SUGGESTED CLASS PROBLEMS

1. In the selection of your first dress, list points which you would consider besides these: becoming to you, suited to the occasion, and economical in price.

2. Explain how it is possible to make outerclothing that is chic in both fit and workmanship.

✓3. In studying your pattern for the dress, demonstrate how the front of the neck differs from the back; how the front of the armseye differs from the back; and how the front of a sleeve is different than the back of the sleeve.

4. Collect and study samples of dress materials which have a right and a wrong side and have a design in the fabric. If your fabric has a wrong and right side, how would you cut out a pair of sleeves to avoid having both sleeves for one arm? If your material has an "up and down," or a nap, how would the pieces of the pattern have to be placed on the material? Would you combine two materials with design in them? Why?

5. Give reasons why all the pieces of a pattern should be placed on the material before cutting any pieces.

6. Describe how a tuck and a dart differ. Which one is easier to stitch? Why?

7. Practice making a shirring by hand and by machine. On a machine gathering or shirring, what precautions must you observe?

8. Check yourself when pinning seams to be sure that you pin them correctly. (Why is the back shoulder somewhat longer than the front shoulder?)

9. Draw pictures of the different styles of sleeves. Name three garments for which each type is appropriate.

10. Practice fitting garments until you can fit a garment correctly. Remember much of the style of a garment is either made or marred in the fitting.

11. ~~Demonstrate~~ Tell how you would press the side seams in a heavy cotton skirt, a linen skirt, a silk skirt, and a wool skirt.

12. Mention all the reasons why an iron should be used almost as much as basting in the construction of a garment. five reaso

13. Study and work with sleeves, setting them in armseyes, until you can do it easily and correctly. How does the front of the armhole differ from the back? How do you know which part of the sleeve fits in the front of the garment? How does the measurement around the armhole compare with that around the top of the sleeve? Why? How wide do you make a seam when setting in a sleeve? Why?

14. Describe a set-in sleeve which fits correctly. Why is it most important that sleeves fit well?

15. Discuss with members of your class the advantages of putting hems in by hand.

16. List all of the suggestions you can think of which would help one in making a dress by a commercial pattern.

HOME PRACTICE

1. Help your mother with the making of dresses.

2. Estimate how much you could save by putting a hem in a ready-made dress, thus saving the alteration charge.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl,* J. B. Lippincott Company.

Brown, Clara M., and others, *Clothing Construction,* Ginn and Company.

Cook, Rosamond C., *Essentials of Sewing,* Chapter I, The Manual Arts Press.

Picken, Mary Brooks, *The Mary Brooks Picken Method of Modern Dressmaking,* The Pictorial Review Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress,* Houghton Mifflin Company.

Van Gilder, Ethel, *From Thimble to Gown,* Allyn and Bacon.

Vogue Book of Practical Dressmaking, Condé Nast Publishing Company.

CHAPTER XIV

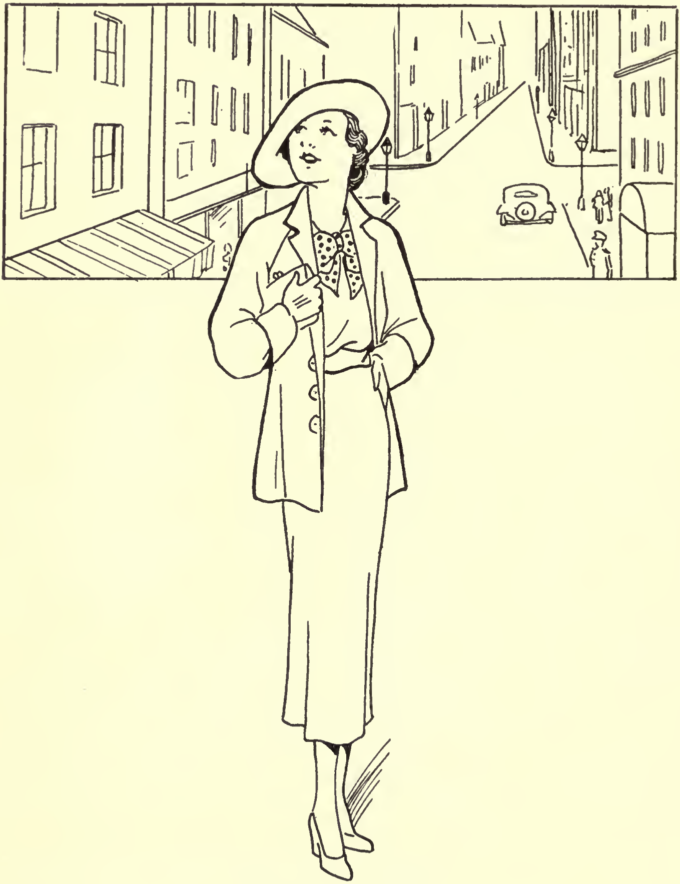
MAKING A JACKET OR COAT

After you have had experience making dresses, you should have acquired the knowledge and developed the skill needed to make such a tailored garment as the jacket or coat. This is an interesting problem because of the popularity of the suit, jacket frock, and ensemble. In the smartly tailored garment there is real style in the design, and real quality in the workmanship and finish, which can be accomplished only after you have learned to sew and to sew well.

The style of the finished coat depends upon your selection as to type, occasion, fabric, design, and color (Unit II). Select your jacket or coat according to your needs. Your budget will tell you the amount which you may spend on the garment (page 28). The serviceability of the coat will depend on what you have learned about judging fabrics (Chapter VII). The finished details of this tailored garment will denote your skill in accurate and careful workmanship, and the art of pressing.

Although the processes used in the construction of tailored garments differ, there are certain processes which are similar. Let us learn how to select and to make the tailored jacket or coat with the notched collar.

Selecting the Style. — Select the style according to the kind of jacket or coat which you need, and as suited to your type (Chapter VI). You may finish your coat unlined or you may line it.



The Modern Miss

Activity. — From fashion magazines, select styles of jackets and coats suitable for yourself, for the tall, slender girl, and for the short, stout girl.

Buying the Pattern. — Remember that a pattern is more satisfactory if it is bought by measurement and not by age. A tailored garment should fit well for style but be large enough to wear over a dress and be comfortable. (Figure 104.)

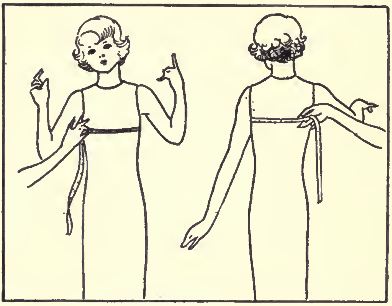


Figure 104. Buy a Pattern by Measurement

A pattern for a jacket or coat is purchased in the same size as a pattern for a dress.

Purchasing the Fabric, Trimmings, and Findings. — See the pattern envelope for suggested fabrics and the amount of materials needed. If you are lining the coat, you will need material for the lining. Be sure to shrink the fabric (pages 179 and 180) if it is of wool.

Studying your Pattern. — Review Chapter X, "How to Use a Commercial Pattern." Be sure to determine if your fabric has an up-and-down or a nap, which will have to be observed in laying the pattern (see page 184).

Study Your Pattern

The lining is cut the same shape as the coat at the shoulder, armseye, and the underarm seams, but is narrower in front because it comes only to the facing of the coat. The lining is cut about 1½ inches wider at the back than at the front in order to allow a ¾-inch fold in the center back.

Activity. — Explain how you would apply the Greek Law of Proportion in lengthening or shortening a jacket or coat.

Making the Tailored Jacket or Coat. — Observe the steps in the guide sheet which are similar to these steps:

Step 1. Determine the kinds of seams which you will use.

If you line the coat, you will make plain seams but you need not finish the edges except to press them open, as they will be on the inside of both the outside of the garment and the lining. If you do not line the coat, it is necessary to finish the plain seams to keep them from raveling and to give them a neat appearance.

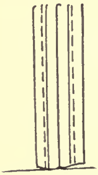


Figure 105. Bound Seam

If the fabric is firmly woven, the edges of the plain seams may be pinked. Generally, in an unlined coat, the plain seams are used with the edges bound. Bind each edge separately with a ready-made cotton or silk bias binding and then press open. (Figure 105.) Try out the seam you select on a sample of your material.

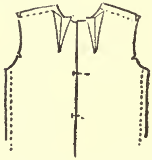


Figure 106. Finish the Darts

Step 2. Prepare the coat for the first fitting.

1. Make a running stitch $\frac{1}{4}$ inch from the edge of the neck and shoulders. Be sure you have marked the center back and front as you did in making the dress.

2. Baste darts at the front shoulders. (Figure 106.)

3. Pin and baste the front of the jacket to the back at the shoulders and the underarm seams with even bastings on the seam line. Work with the garment on the table.

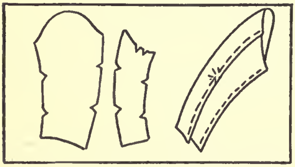


Figure 107. The Two-Piece Sleeve

4. Pin and baste the seams in the sleeves. The *raglan* and *epaulet* sleeves are often used in coats and are set in as they are in the dress (pages 246 to 247). Generally the two-seam sleeve, which consists of an upper and an underarm section, instead of the one-seam sleeve, is used in a tailored coat.

To make a two-seam sleeve. (Figure 107.)

1. Place the underarm section on top of the upper section of the sleeve with the right sides together.
2. Pin the inside or front seam of the sleeve as in the one-seam sleeve.
3. Pin and join the outside seam by bringing the outside seam over to the seam of the underarm section, matching the notches. Pin at the notches, at the top, and then at the lower edge. Gather or pleat the fullness at the elbow. Allow the lower part of the sleeve to curve naturally. Then put in pins about 2 inches apart.
4. Baste the seams on the seam line, sewing from the top.
5. Try on the sleeve and fit it.
6. Alter the sleeve if necessary. To alter make most of the changes at the outside line.
7. Stitch and finish the same as the one-seam sleeve (page 248).

Step 3. Try on the coat for the first fitting.

1. Stand naturally and observe the following:

(*a*) Is the fullness enough to allow for the lining but fitted enough to be chic?

(*b*) Is the width across the shoulders right?

(*c*) Are the darts in the right position and of the right size?

(*d*) Does the shoulder seam give the shoulders a straight appearance?

(*e*) Is the armseye comfortable and yet not too large?

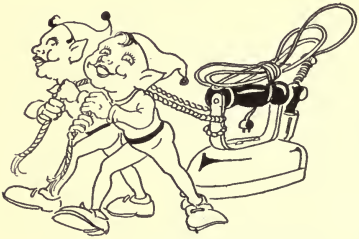
(*f*) Is the underarm seam straight?

(*g*) Does the neck fit right in both the front and the back? (The fullness may be taken care of by small radiating tucks.)

2. Slip on the sleeve. Is the width of the sleeve correct?
3. Is the length right? Mark the hem line.

Step 4. Baste the alterations and try on the coat for a second fitting. Be sure that the coat fits you as you want it to fit.

Step 5. Finish the darts (Figure 45) and the seams (page 157). **Remember that pressing is most important in making a coat.**



First Aid for a Well-Finished Garment

Step 6. Make the lining for the coat, if you are using one.

To make the lining.

1. Pin the $\frac{3}{4}$-inch fold down the back of the lining and press with a warm iron.
2. Pin and baste the seams in the lining, making the same alterations as you did in the coat.
3. Stitch and press the seams.

Step 7. Make the lapel (lă-pĕl′) facing.

Generally it is necessary to use an interfacing in the collar, cuffs, and facings of the coat so that they will keep their shape.

To make a lapel facing. (Figure 108.)

1. Cut the interfacing from such materials as paper, cambric, or unbleached muslin.
2. Pin the interfacings on the wrong side of the front edges of the coat.
3. Baste them in place with even diagonal basting stitches.
4. Trim the edges of the interfacing $\frac{1}{4}$ inch from the edge.
5. Pin the right side of the coat facing to the right side of the coat.
6. Baste from the neckline down and from the neckline in to the notches.
7. Stitch against the bastings, beginning at the notches; stitch down the facing and across the lower edge of the facing. Be sure the stitching at the lower edge comes in line with the hem on the garment.

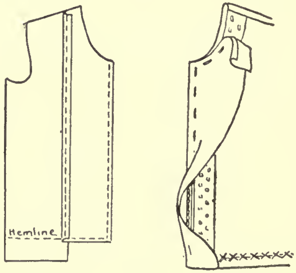


Figure 108. The Lapel Facing

8. Clip the corners and press the plain seam open.

9. Turn the facing right side out and crease the seam line so it is exactly on the edge.

10. Press the facing carefully.

11. Baste the raw edges to the garment. In an unlined coat this edge may be bound or finished the same as the seams.

Step 8. Make the tailored collar. Care must be exercised in making the collar to give the right tailored effect. (Figure 109.)

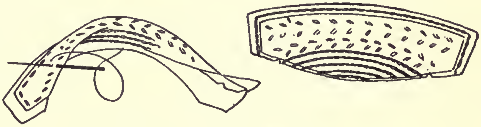


Figure 109. The Tailored Collar

Pin a muslin interlining on the wrong side of the back of the collar. Pin and baste the collar lining $\frac{1}{2}$ inch from the edge of the entire collar. Trim the inner lining $\frac{1}{4}$ inch from the edge of the collar. The inner lining is held in place by close rows of machine stitching in a half-moon shape, the moon less than half the width of the center part of the collar and extending 1 inch beyond the shoulder seams in length. Baste the rest of the collar with diagonal basting stitches invisible on the back of the collar. Pin the two right sides of the collar together. Baste $\frac{1}{4}$ inch from the edge along the top and two ends of the collar. Stitch against the bastings. Clip the corners and press the plain seam open. Turn the collar to the right side, keeping the plain seam to the underneath of the collar and baste so the seam is not visible on the right side.

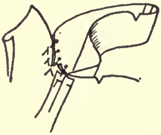


Figure 110. To Attach the Tailored Collar

Be very accurate in attaching the coat collar to the lapels. Open the collar and, working on the wrong side, pin the notches together and the seams together (Figure 110). Carefully pin the center back of the collar to the center back of the coat, and pin the edges together. Baste the back of the collar securely to the back of the coat. Pin and baste the front of the collar, working on the wrong side; beginning at the notch, baste the front of the collar to the neckline of the facing. Stitch against the bastings around the collar. Press the plain seam open. If lined, baste the space between the facings to the coat; if unlined, this edge is turned under and slip-stitched to the machine stitching. Press the collar on both sides.

Activity. — From fashion magazines select pictures of jackets which show different styles in lapels.

Step 9. Prepare the coat for the third fitting.

1. Baste the set-in sleeves in place.

2. Pin the hem in place, keeping the edge even with the facing and being careful to match the seams.

Step 10. Try on the coat for a third fitting.

1. Pin together as it will be fastened.

2. Stand naturally and also move around in the coat to see if it fits correctly and is comfortable.

3. Study the lines and observe:

(*a*) Do the sleeves fit correctly? Bend your elbow slightly and have the length marked.

(*b*) Does the coat hang evenly?

4. Pin the belt in place.

5. Mark the places for the pockets.

6. Mark the places for the fastenings.

Step 11. Finish the sleeves.

1. Stitch the seams in the armhole (page 256).

2. Finish the lower edge of the sleeves with a hem or cuffs.

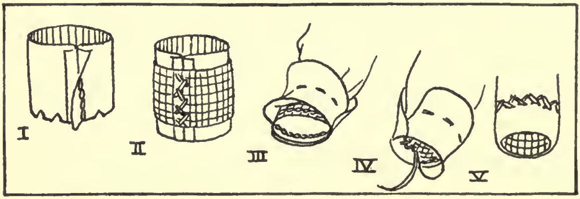


FIGURE 111. TAILORED CUFFS

To make tailored cuffs. (Figure 111.) This cuff may need an interlining as did the collar. Measure the distance around the lower edge of the sleeve plus seam allowance. Fold two thicknesses of muslin together and measure the distance for the length around the cuff. Shape the top of the cuff to correspond with that of the collar. Fold the fabric with the right sides together and place the interlining upon the fabric (I). Cut the backs of the cuffs like the interlining, but cut the tops 2 inches longer at the bottom. Pin the muslin interlining on the wrong side of the back cuff. Pin and baste with diagonal basting. Trim the muslin lining $\frac{1}{4}$ inch from the raw edge (II). Place the two right sides of the cuff together, pin and baste $\frac{1}{4}$ inch along the top of the cuff. Stitch against the bastings. Remove the bastings and press the seam open. Turn the right sides of the cuff together and pin the ends together so the seams meet. Stitch $\frac{1}{4}$ inch from the edge and press the seam open. Turn the two wrong sides of the cuff together and baste the plain seam which was folded $\frac{1}{4}$ inch to the wrong side around the top of the cuffs so the plain seam does not show on the right side. Press the cuff. Hold the cuff and baste midway around it. Attach the cuffs to the coat (pages 256 and 257).

Step 12. Finish the lapel facings and the hem.

Press the hem in place and baste to the garment with diagonal bastings. Sew the facings and hems in place with the catch-stitch. Remove the bastings and press.

Step 13. Make pockets that are appropriate for the type of coat.

Patch and set-in pockets are the popular kinds. A patch pocket is a shaped piece of material finished as it is set on the garment, while a set-in pocket is cut into the material. The size and shape of the pocket depends upon the kind of material of the garment and upon the location of the pocket, which is governed somewhat by the length of the jacket or coat.

A. *To make the patch pocket.* Patch pockets may be any desired shape and are generally plain stitched to the garment.

1. Cut the material the desired size and shape, allowing for seams all around and a hem at the top, if no facing or binding is used.
2. Turn the top hem and finish the edge of the hem before applying the pocket to the garment.
3. After the hem is stitched in place, make a slash of about $\frac{1}{4}$ inch on the wrong side of the pocket hem at both ends, parallel to the stitching, and just above it. Press the pocket carefully.

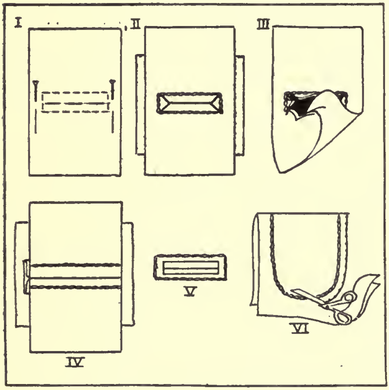


FIGURE 112. THE BOUND POCKET

4. Turn under and baste the edge of the pocket to the wrong side and fold in the cut portions of the hem.
5. Pin and baste the pocket in position on the garment.
6. Stitch the pocket on to the garment. Be very careful to reënforce the corners, which may be done by exact backstitching.
7. Remove the bastings and press.

The set-in pockets may be cut straight, bias, or curved, according to the design and fabric used in the garment. The opening may be bound or made with a lap.

B. *To make the bound pocket.* (Figure 112.)

1. Mark with basting the position and size of the bound pocket opening desired on the garment.
2. Cut the material for the pocket 2 inches wider than the desired pocket opening and twice as long as you want the finished pocket, plus 2 inches for seam allowances.
3. Crease the pocket strip crosswise so one side is about 1 inch longer than the other.

4. Place the right side of the pocket strip against the right side of the garment with the center crease on the marked line on the garment, allowing the longer end to extend below the marked line; pin.

5. Baste with small even bastings on the center crease and in the form of a rectangle from $\frac{1}{16}$ to $\frac{1}{4}$ inch from the line, depending upon the width of the binding desired. (I)

6. Stitch against the bastings to form a perfect rectangle by beginning at the middle of one side, turning square corners, counting the stitches across each end, and lap-stitching the end.

7. Cut on the marked line through the pocket strip and material, cutting diagonally to each corner just to the stitching. (II)

8. Turn the pocket strip through the cut opening to the wrong side. (III)

9. Crease back the V at each end of the pocket so none of it shows on the right side.

10. Fold the strip so that a binding is formed over the side seams and the edges meet in the center and make inverted pleats on the wrong side at each end of the pocket. (The side may be trimmed slightly before turning.) (IV)

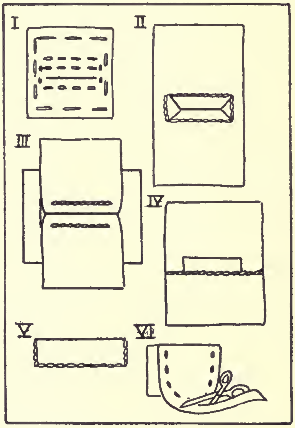


Figure 113. The Welt Pocket

11. Baste the edges of the binding together.

12. Stitch along the lower pocket edge below the binding.

13. Stitch through the pocket and the garment on the upper edge of the binding and on the ends. (V)

14. Cut the pocket even; stitch together and finish the raw edges with pinking or overcasting. (VI)

C. *To make the tailored or lap pocket.* This pocket is so made that it has the welt in the opening. (Figure 113.)

1. Mark the location of the pocket on the garment with a basting.

2. Cut the strip for the pocket 2 inches wider than the pocket

opening and 2 inches longer than twice the desired depth of the pocket.

3. Crease the pocket strip in the center crosswise.

4. Place the right side of the pocket strip to the right side of the garment, matching the crease to the marked line. (I)

5. Baste firmly together on the marked line.

6. Mark the size of the lap (generally $\frac{1}{4}$ inch above and $\frac{3}{4}$ inch below the marked line) on the pocket strip.

7. Stitch a rectangle by stitching on the marked lines.

8. Cut the pocket strip and garment along the marked line, cutting the corners diagonally to the machine stitching. (II)

SEW ON APPROPRIATE FASTENERS

9. Turn the pocket strip through the cut opening to the wrong side. (III)

10. Press back the material along the seam lines and the V's at the ends and press the seam down at the upper edge.

11. Fold the strip from the lower edge of the opening so that the fold comes exactly even with the seam line at the upper edge of the opening. This fold forms the lap. (IV)

12. Baste the lap in place and stitch across the ends and lower edge of the opening just outside the seam line on the right side. (V)

13. Turn the top of the pocket strip down to make the pocket; trim the edges even. (VI)

14. Baste and stitch the edges of the pocket together and finish the raw edges with pinking or overcasting.

Activity. — Observe styles of coats with pockets. Describe how the principles of design have been observed in the size and placement of the pockets.

Step 14. Sew on fasteners that are appropriate to the type of garment and the fabric. If buttonholes are used, be sure to make them the right size to fit the buttons.

A. *To make a worked buttonhole.* (Pages 202 to 204. Often it is advisable to have a tailor work a tailored (worked) buttonhole.

B. *To make a bound buttonhole.* This buttonhole gives an interesting tailored effect. The slash may be made on the straight or diagonal of the garment, and the binding strip may be either bias, crosswise, or lengthwise, the lengthwise being the easiest to handle. The bound buttonhole may be used for openings, belts, and ties in garments. (Figure 114.)

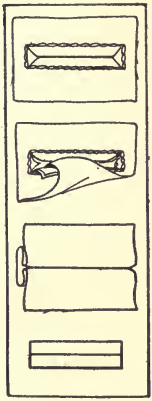


FIGURE 114. THE BOUND BUTTONHOLE

1. Mark the position and length of the buttonhole opening with a basting.

2. Cut the buttonhole strip 1 inch wider than the buttonhole opening and 3 inches long.

3. Crease the buttonhole strip in the center, and baste.

4. Place the right side of the buttonhole strip against the right side of the garment, matching the crease with the marked line, allowing $\frac{1}{2}$ inch to extend beyond each end of the buttonhole.

5. Baste with small even bastings on the crease and in the form of a rectangle $\frac{1}{8}$ inch from the basted line of opening.

6. Stitch against the bastings around the rectangle, taking care to begin the stitching in the side, to turn square corners, to count the stitches at each end, and to lap-stitch at the finish.

7. Cut the buttonhole strip and garment along the marked line in the center of the rectangle to within $\frac{1}{4}$ inch of each end.

8. Clip diagonally to the corners of the buttonhole, forming a V at each end, *but do not cut the stitching.*

9. Remove the bastings and press back the V's at each end of the buttonhole so they do not show on the right side.

10. Turn the buttonhole strip through the cut opening to the wrong side. Fold the strip so that a binding is formed over the side seams and an inverted pleat on the wrong side at each end.

11. Overcast the inverted pleats together at the ends.

12. The buttonhole may be stitched in place by stitching at the edge of the binding on the garment.

13. Press on the wrong side.

14. Overcast the edges. If there is a facing, slash the facing exactly on the line of the buttonhole opening, turn in the edges, and hand hem to the binding.

Sew on buttons that are suitable to the fabric and the type of garment. Buttons on a coat or jacket should be sewed on for service rather than decoration (page 205).

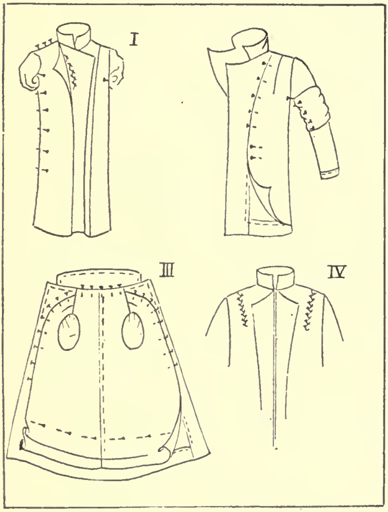


FIGURE 115. A LINING IN A GARMENT

Pin the finished buttonhole strip to the place where the buttons are to be sewed. Mark with a pencil in the center of each buttonhole where the buttons are to be placed. In sewing on the buttons keep the stitches parallel to the edge of the garment.

Step 15. Sew the lining in the garment. (Figure 115.)

Be sure the coat and the lining are completely finished and thoroughly pressed before putting the lining in the coat. Some of the seams should be clipped at intervals to give a flat tailored seam. In putting the two together the plain seams of the wrong side of the lining are matched to the plain seams of the wrong side of the coat.

1. Match and pin the shoulder seams of the coat and lining first where the shoulder seams join the sleeve, and then toward the neckline.

2. Beginning on the wrong side, back-stitch the two seams together to within two inches of the neckline.

To back-stitch. Make one short stitch on the right side of the material with the same length stitch on the right side. Insert the needle in the first hole of the first stitch of the right side, and make a stitch twice the length of the stitch on the wrong side. Then insert needle in the last hole of the stitch on the right side and take up twice the length of the stitch on the wrong side, and repeat.

3. Pin the underarm seams together, first where the underarm seam joins the armseye, and then toward the bottom of the seam. Back-stitch the two together on the wrong side of the lining within 12 inches of the bottom of the coat.

4. Working on the wrong side of the lining, pin the seam of the sleeve lining to the coat seam at the elbow.

5. Match the center front of the coat and lining of the sleeve midway between the shoulder and underarm seam and tack securely. Pin the back of the sleeve in the same way.

6. Pin the front lining at the shoulder seam, beginning 2 inches from the neckline, and pin the lining down the front to the lapel facing.

7. Turn under the lining around the back of the neckline and pin it over the raw edge of the collar, keeping the pleat in position in the center back.

8. Baste the lining along the facings and around the back of the neckline.

9. Keeping the seams of the lining and the coat together in the sleeves, place pins 3 inches from the lower edge of the sleeves through the sleeve and the lining.

10. Put the coat on wrong side out. Have the fitter place pins 3 inches from the bottom of the coat.

11. Trim the lining even with the edges of the bottom of the sleeve.

12. Turn under the edges of the lining and pin 1 inch from the edges of the bottom of the coat and sleeve.

13. Pin and baste in place. Be sure to match the seams and to place the pleat at the bottom of the coat in the back.

THE FINAL INSPECTION

14. Sew the lining in place with the slip stitch.

15. The feather stitch (Figure 27) is used to hold the darts and pleats in place.

Step 16. Finish any details of the coat.

1. Remove all loose threads and bastings.

2. Inspect all hand sewing and machine stitching to see that there are no broken places.

3. Press thoroughly to give that chic tailored appearance.

Step 17. Try on your coat to see if it is entirely satisfactory as to style and workmanship, and for class inspection.

Step 18. Estimate the cost of your coat.

Activity. — Before you finish your study of clothing and home making, it will be well for you to review some of the words that have been used in these sewing lessons. There may be some with which you are not familiar and probably cannot spell. Study the following list of one hundred words and learn to pronounce, spell, and give the correct meaning of each one before you complete the course.

accessories
alteration
appropriate
arrangement
artificial
attractive
baste
basting
bias
bleached
bobbin
budget

chic
circular
clothes
critical
collar
commercial
complementary
costume
crosswise
curved
design
drafting
drapery
economics
edge
equipment
embroidery
emphasis
fabric
facing
fastening
fiber
furnishings
garments
gathering
gingham
harmonious
horizontal
hosiery
household
individual
kimono
knitted
knot
laundering
lengthwise
machine
material
measurement
millinery
needle
occasion
opening
pajamas
pattern
personal
picoted
placket
pleat
pocket
pressing
rhythmic
ribbon
running
sample
scheme
science
scissors
seam
selvage
sewing
simplicity
sizing
sleeve
stitch
stitching
straightening
style
suitability
surface
tailored
textile
thread
thimble
trimmings
tubing
tucks
underarm
underwear
valenciennes
vertical
wardrobe
warp
wear
weaving
woof
woven
yardage

WHAT THIS CHAPTER HAS TAUGHT

Construction Stitch: Back-Stitch

Construction Processes

Two-seam sleeve
Lapels and lapel facings
Tailored collars and cuffs
Pockets: patch, set-in (bound and tailored)
Bound buttonholes
Sewing in lining

I can use these processes in making________________________
____

SUGGESTED CLASS PROBLEMS

1. Make suggestions for planning a type of jacket which could be used with several garments, as a white flannel skirt, a checked skirt, a white dress, and other dresses. What color and fabric would you use? Would this be considered economical?

2. Let the class discuss what they learned in the construction of a dress that would help in making the coat so that it would be well-tailored.

3. Estimate the amount of material needed for a jacket or coat. How wide are most wool fabrics?

4. Give reasons why all wool fabrics should be shrunk before making them into garments. How would you shrink a piece of wool cloth? Could you have the wool material shrunk at the store where you purchased it? What would the charge for this service be?

5. Review the steps of "Using a Commercial Pattern" on pages 180 to 187.

6. If you wish to line a coat, how would you plan and cut the lining?

7. Describe the difference in the finish of the seams in a lined and an unlined coat. Which would be easier to make? Which would make the more attractive garment?

8. Practice making bound seams, both by hand and by the machine. Which method makes the better-looking seams?

9. Explain how to make a two-piece sleeve. Why is this type more popular than the one-piece for a jacket or coat?

10. Study the general position of darts in a jacket. Why do they generally run into the neckline rather than the shoulder seam?

11. Practice making the various types of pockets before making them in the coat or jacket.

12. Make samples of the buttonholes which you use on a jacket or coat. Practice them for perfection before attempting the process on your garment.

13. Demonstrate how you could make a pocket by the process used for the bound buttonhole.

14. Practice sewing buttons on for service. What is the difference between buttons for service and for decoration?

15. Make out a cost sheet for the tailored coat or jacket, adding to it the value of the time which you spent in making the garment. Compare this price with the price of a ready-made one of the same style and quality.

16. Let the class discuss the value of a final pressing. Is it sometimes economy to have a coat or jacket pressed by a tailor or by a commercial presser?

17. Name other garments which you could make, using the same processes as those used in making a coat or jacket.

HOME PRACTICE

1. Make a coat, jacket, or cape at home during some of your vacations. How would you value your time in estimating the cost of the coat?
2. Help your mother in making outer garments.
3. Take the proper care of your jacket and coats.

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Brown, Clara M., and others, *Clothing Construction*, Ginn and Company.

Cook, Rosamond C., *Essentials of Sewing*, The Manual Arts Press.

Picken, Mary Brooks, *The Mary Brooks Picken Method of Modern Dressmaking*, The Pictorial Review Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

Vogue Book of Practical Dressmaking, Condé Nast Publishing Company.

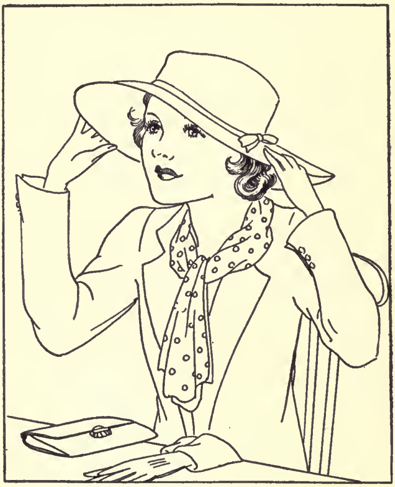
CHAPTER XV

COMPLETENESS WITH ACCESSORIES

Accessories (ak-sĕs′-ō̍-rȳ̆s). — Although you have finished making the undergarments, the dress, and the coat, no doubt your ensemble needs some accessories to complete it. Accessories are those added details such as hats, shoes, hose, gloves, handkerchief, purses, scarfs, neckwear, and jewelry which help to unify and complete the ensemble. The keynote to individuality in dress is to know yourself and dress appropriately. Study and know your type (Chapter VI). Use this knowledge and select every accessory to help you to improve your appearance.

Study how to wear accessories well, for the girl who has a deft way with accessories may work miracles with her wardrobe. A scarf may change a frock or a suit to give it an entirely new appearance. Few can afford complete accessories for every occasion, yet if they are carefully selected and the color and fabric scheme is kept in harmony, the same accessories may be worn with different ensembles for various occasions.

Then we must know how to select accessories suited to the wearer, to the costume in color, design, and texture, and to the season, the time of day, and the occasion. We want to remember that the beautifully dressed girl is the one who uses simplicity throughout her costume. The tendency is to provide too elaborate accessories to bring out an inexpensive dress or coat. This is the wrong idea. A few accessories of a superior quality will help you to be much better dressed than if you overdress with gaudy jewelry, laces, and artificial flowers.

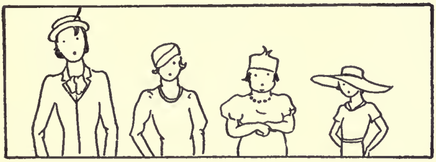


THE VOGUE

A becoming hat is flattering to the face, adapted to the type of person, and suited to the occasion.

Activity.—Do you think that high school girls spend too much money for accessories? Why? Do you consider cosmetics as accessories? Why? List reasons why accessories have become so popular.

Hats. — We talk of clothes as making a background for us that harmonizes with our individuality, but do we realize fully the value of the right hat, the hat that makes a background for our eyes, our face, our hair? We must expect a great deal from our hats, as they make a frame for the face.



DOES YOUR HAT MAKE YOU LOOK TALL, SLENDER, STOUT, OR SHORT?

Your hat must be becoming to your personality through its modeled lines, color, design, and texture. You must wear a hat adapted to your type and suited to the occasion. Remember a hat may make you look tall, short, stout, or slender. When you select your hats, stand before a full-length mirror, and always wear the ensemble which you plan to wear most often with the hat. Never buy a hat hastily, but try it on; study the lines to see if they are becoming to the shape of your face and features.

If you like, buy or make a pattern and try making a hat from the scraps of material which you have left from your dress or coat. Follow the pattern as carefully as you did in making your garments.

> *Activity.* — Trace hats which you think would be becoming to a tall, slender girl; an average-size girl; a short, stout girl; and a short, slender girl.

Leather Accessories. — Leather accessories which are genuine are made from the skins of different animals. Before the skins

Shoes for Comfort Plus Style

are sent to the factories to be made into shoes, gloves, and bags, they go through a curing process known as *tanning*. Care must be exercised in this process because if the skins are not properly tanned, the leather dries, cracks, and wears out quickly.

Selecting Shoes. — In shoes we generally look for comfort, freedom, and style. First of all, shoes must be fitted to the feet both in width and length, as well as snugly around the feet to give the needed support. Besides being comfortable, footwear, to be stylish and to help you appear at your best, must be suitable to the occasion, to the rest of the ensemble in design and fabric, and be kept in good repair.

The effect of an ensemble is marred by shoes that are poorly kept. Oftentimes we are judged not so much by the shoes we wear, but by the way we take care of them. Brush them each time just before taking them off and keep them polished as needed. Regardless of the style of your shoes, will you look your best if the heels are run over, buttons missing, laces knotted or not well-kept? Although many types and styles may be included in a girl's wardrobe, she may be very well dressed with two types of shoes: those for school and those for dress wear.

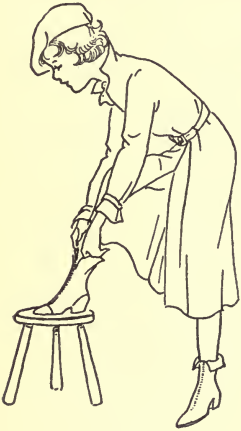
WELL-KEPT SHOES

The effect of any ensemble is marred by shoes that are not well kept.

Walking or School Shoes. — An appropriate school shoe may be either an oxford with laces, or a strap model with buttons. Whichever style is selected, it should have width at the toe and heel, snug arch support, straight inner line, and a low heel. Shoes with high heels are not desirable for school or walking. Browns, blacks, beiges, and white are the colors which seem most suitable for school shoes. Sports shoes, which are suitable for school, have the same freedom and jauntiness that characterize all sports clothes.

Dressy Shoes. — For this type you may select shoes more in keeping with the dainty, graceful lines of the party frock, either for afternoon or evening. In these shoes, design, texture, and color may be more interesting. Any pump or open sandal type with the instep strap and high heel made in the softer, finer kids, such as suede, kid, or patent, is appropriate.

Galoshes. — Every girl needs a pair of galoshes and really likes the popular boot type with snaps or zipper fasteners. These can be purchased in various colors and fabrics. However, a neutral color, as gray or tan, which harmonizes with any shade, is really the best type to buy.



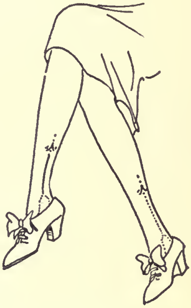
ZIPPERS
Every girl needs a pair of galoshes.

Hosiery and How to Select It. — There is such a variety in the color, design, and fabrics of hose that selection demands most careful consideration. When buying hose we judge them chiefly by their appearance and serviceable quality. The appearance is a result of the method used in making the hosiery, which regulates the style, fit, and price. A knowledge of the three main processes will help us in selection.

Tubular or Circular Hose. — The "cut" hose are made by knitting a long tubular piece that is the same size from the top to the bottom. After the tubular material is knitted, it is cut into the proper lengths for hose. One end is shaped on a foot form and the heel and toe are sewed together. The legs of the stockings are shaped by stretching and shrinking them on a form to make them fit. This style is the least expensive because the hose are not perfectly shaped and are usually made of inexpensive yarns.

Semi-Fashioned Hose. — Semi-fashioned stockings made seamless in the legs and circularly knitted are shaped somewhat in the process of making. The foot is knitted on one end of the tube, which gives a better fitted ankle. An additional stitching is made up the back to make them look full-fashioned. Some people prefer semi-fashioned hose as they do not have seams in the foot. They are of a medium price, give good service, but do not fit so snugly or retain their shape after washing as well as the full-fashioned hose.

Full-Fashioned Hose. — The best stockings, known as full-fashioned, are knitted in a flat piece and shaped exactly as desired. The flat knitted piece is then seamed into a stocking by a special-type machine, which makes a seam down the back of the leg and along the bottom of the foot to the toe. Full-fashioned hose are most expensive, but they are the best fitting of any.

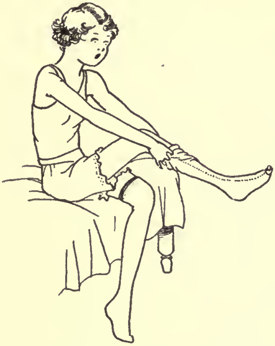


FANCY HOSE ARE FADS, NOT FASHIONS

The service we get from hose depends upon the weight of the threads made by twisting a number of strands into each thread. Thus in chiffon hose we do not expect so much wearing quality as in the service weight because in threads used to make chiffon hose there are about two to four strands, while in service weight there are seven to fourteen. An in-between quality called semi-service carries from five to seven strands in the threads. Service weight is more appropriate than chiffon for school.

Fancy hose, such as fancy heels and "clocks," are not in good style because hosiery should be simple in design. It seems impossible to say what color to select in hose, as fashion has a clever way of issuing various colors and shades each season.

When buying your hose observe the kind, weight, and strength of the threads, and the clearness of the weave as to rings or dark places. Examine the reënforcements to see if they will take care of the places where you usually wear out your hose. And remember that it always pays to buy the best quality of hose that you can afford as they fit better, give better service, and will not "run" so easily. Know the size which fits you best so they will be long enough in both the foot and leg and yet fit well. It is advisable to purchase two or more pairs alike. Then if one stocking wears out you can still match pairs.



How Do You Put On Your Hose?

You must keep your hosiery clean and in good repair, as nothing will ruin the effect of a well-dressed girl like careless hosiery. Care in putting on the hose will make them last longer. Do you draw your hose on properly by turning them inside out, gathering the leg part with both hands, slipping the foot into the toe and drawing the leg portion carefully up over the leg?

Activity. — List the factors which you should look for when buying hose. What type of hose do you like best for school wear? Why? How much should you pay for hose?

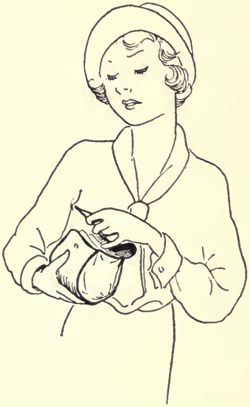
Gloves. — Gloves really serve two purposes: that of service and that of appearance. They may be chosen to be good-looking, and at the same time to keep the hands warm, give service, and harmonize in style, color, and texture with the rest of the ensemble. Gloves should be of simple design, as overdecorated ones which have insets or rufflings of contrasting colors, fancy cuffs, and extreme stitchings may be faddish, but not correct. Gloves must be kept immaculate and carefully mended. At present washable gloves are quite popular and correct because they are so easy and

Immaculate

Gloves of any conservative style, if well kept, add to one's appearance.

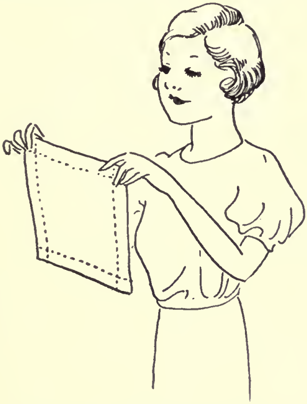
inexpensive to keep clean. Before dressing for an occasion see that your gloves are scrupulously clean and neat.

The Purse. — Handbags are so seasonal that one is governed more or less by the prevalent style. The style varies in the size, shape, and design. The one for you to choose depends upon the purpose for which you wish to use it. Select a handbag that is in harmony with your own size, but sufficiently large to contain the necessary articles without having a stuffed appearance. Do not put so many things in a purse that it looks unnatural, but keep it in a neat-looking condition. The handbag may be chosen to harmonize with the dress or coat in color and fabric, or with the hat, shoes, and gloves. A good plan is to select a fabric, such as leather, and a color, such as tan, beige, brown, or black, that you can carry with most of your school or dressy clothes.



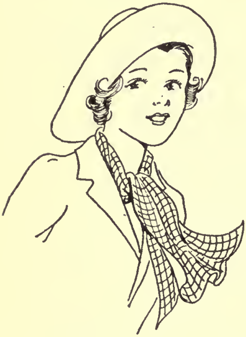
Not Room for One More

It is not so much the style of the purse but how it is kept that counts.



Spotless Linen or Cotton Handkerchiefs

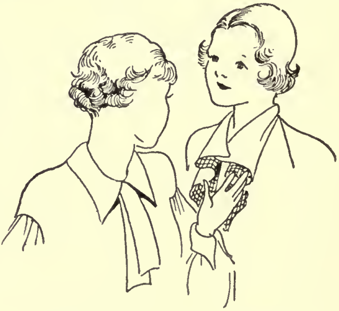
Handkerchiefs. — Fads may come and fads may go, but handkerchiefs still have a utility purpose. The spotless white linen or cotton (preferably linen) handkerchief, plainly tailored with a small hem, is best suited for school and practical wear, and ones beautifully embroidered or edged with dainty fine lace may be used quite properly with your dressy ensemble. At the present time, the sports type is considered good because of its popular use. Try making some of your handkerchiefs and see how much you can save. How many handkerchiefs could you make from a yard of material? Handkerchiefs, whether tailored or fancy, colored or white, should always be spotlessly clean, and a fresh one should be chosen each time you dress.



A NOTE OF CHIC

Activity. — Draw a design for a handkerchief which you would like for a "dress-up" occasion. What material and color would you use? Make this handkerchief at school or at home. No doubt this would make a nice gift for someone.

Scarfs. — Fashion governs the mode of the scarf. With the tailored frock or suit or the sports costume, the scarf seems to be a necessity. It gives just that right touch to complete an ensemble, besides giving warmth and protecting the lining and collar of your coat. For practical wear, wool, rayon, or silk, knitted or woven in plain or fancy design, and for the dressy garment, chiffon, georgette, or silk are quite appropriate.

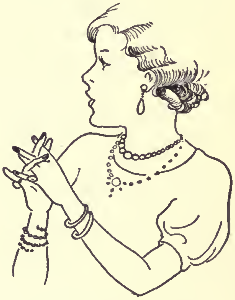


AN ADDITION OF NEWNESS

A crisp, new collar will give you a feeling of a new dress. Try it and see.

Neckwear as an Accessory. — Many times a frock can be made to appear new by a fresh collar, or a bit of new ruching. A crisp, fresh collar on a dress may give you a feeling of being well-dressed in an old frock that you may have disliked otherwise. Try putting in a new vest effect, or collars and cuffs of linen or piqué on one of your dark-colored school dresses and see how much better you like it. Whichever type of collar and cuffs you use, be sure to keep them immaculate and well-pressed.

Jewelry. — Some girls can wear jewelry well and some cannot. It all depends upon the wearer's personality. There is no accessory that is more overdone than jewelry. A girl who is overdecked with jewelry not only shows poor taste, but also a lack of refinement. A little good jewelry well worn adds charm to the wearer and style to her ensemble. Jewelry may be worn to give a more pleasing line, to fill in a rather empty space, and to introduce a note of color in a costume. To learn about jewelry and the use of it, study the figures in the best fashion magazines. Thus you may learn to know what is in good taste.



Beware of Over-decoration

Activity. — Make a list of the accessories which you would like to have. Estimate the cost of these articles. Now discard all of those which are not absolutely necessary for you to be well-dressed. How much money could you save by knowing what you really need to be smartly dressed and what you would like to have?

Beware of Overadornment in Accessories. — The average girl if properly dressed and immaculately groomed is attractive and presents a beautiful picture. Is it necessary to add an extra necklace or a flower to make her more attractive? Sometimes it seems as if people felt that their natural charms are not enough and that they must add extra decorations. To illustrate: a girl of distinct beauty was dressing to attend an afternoon party. She wore a chiffon dress of turquoise blue which had beautiful lines. She wore a gold pin at the shoulder which helped the drape at the neckline. So far she was beautifully dressed, but she had a new large artificial gardenia which she wanted to wear, so she pinned it on her other shoulder. This ruined the effect of the whole costume. There was a place for the pin because it held the drape in place. There was no place or use for the flower; it had been "stuck" on. If we are well-dressed we will wear only decorations and accessories for which there is a definite place and use, and which gives a center of interest to the ensemble.

SUGGESTED CLASS PROBLEMS

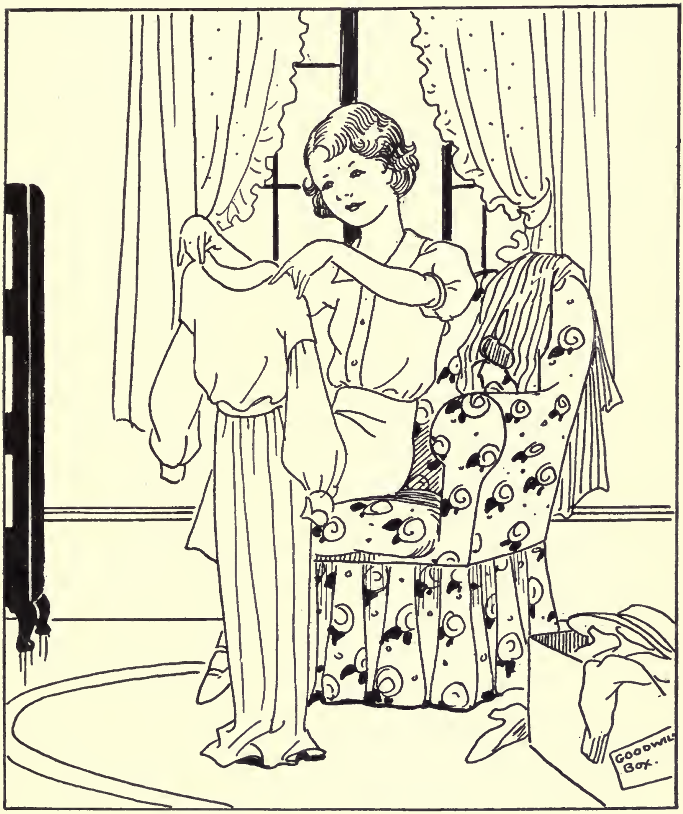
1. Make a list of accessories needed for school wear, an informal party, and church.
2. Bring accessories to class and discuss their appropriateness and artistic qualities.
3. From magazines and catalogues, select pictures of accessories that would be suitable to wear for the following occasions: school on an April day; a high school class party; a skating party; and a week-end trip to visit an aunt in a city.
4. Estimate the cost of the accessories which you are now wearing; the ones which you wore to your last party.
5. Give a class report on the birth stones for each month of the year.
6. Describe an overadorned ensemble for a party.
7. Let the class discuss the wearing of high heels to school.
8. In what ways do school girls misuse accessories?

SELECTED REFERENCES

Brown, Carlotta, *Millinery Processes*, Ginn and Company.
Buttrick, Helen G., *Principles of Clothing Selection*, The Macmillan Company.
Goldstein, Harriet and Vetta, *Art in Everyday Life*, The Macmillan Company.
Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.
Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.
Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

UNIT V

CARING FOR CLOTHES


GOODWILL BOX.

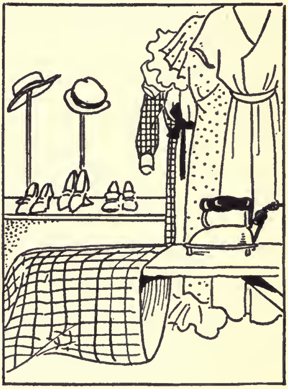
WE have seen that good looks depend on keeping healthy and wearing suitable clothes. To keep healthy we must budget our time; to get good clothes we must budget our money, shop wisely, and know what is appropriate in design and color. Then, after buying or making all of the garments for our ensembles, our next step is to take care of them.

Now we shall study this important subject of taking proper care of our clothes. It is important, because every girl is judged by her appearance. The unit will help us learn how to clean and press, and how to mend and make other repairs, as well as how to proceed with the more ambitious task of remodeling.

CHAPTER XVI

REGULAR CARE OF CLOTHES

Every girl is judged by her personal appearance. For this reason she must keep herself clean and wear clothing that is clean and well-pressed. Clean clothing is more hygienic, a great asset in itself to our health. Wearing apparel kept in its proper place and regularly cared for keeps newer and lasts much longer. To keep it in the best order, you must form orderly habits, as there are certain things that must be done daily, others occasionally, and others at the change of seasons.

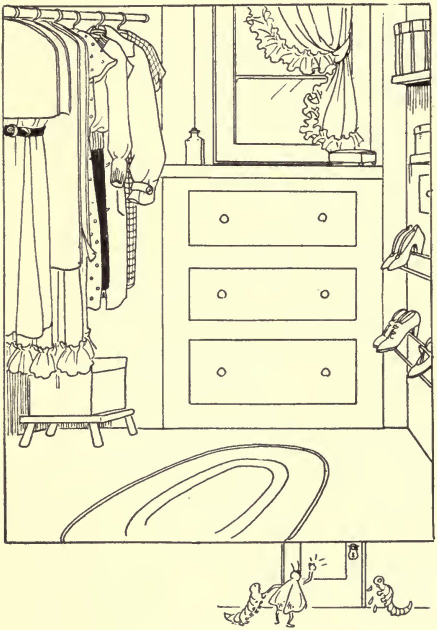


Activity. — List several ways by which the care of your clothing will help you to look more attractive and also add dollars to your clothing budget.

Order Is Heaven's First Law. — First, have a thorough housecleaning of the clothes closet. Take out all of the clothes, spread them out, and sort them into three piles: those you intend to discard, those bought at the end of the season which are practically new, and those that need a little making over. Pack neatly the ones which you are giving away, and lay aside those to be made over, as they may be worked into the wardrobe later. Arrange the others, your "active wardrobe" neatly in the clothes closet.

Activity. — List some of the social agencies that salvage clothing for persons who can use it. What factors should one consider in giving away worn-out or old-style clothing?

A well-planned clothes closet should have ample rod, drawer, and shelf space and plenty of hooks and hangers. In the absence of drawers in the closet, a dresser, chiffonier, or chest of drawers will serve. Keep every article in its proper place, on shelves, on hangers, or in drawers. There may be rods for hangers, shelves for boxes, and racks for shoes. Keep the best garments where they will be handled least and put those that you use most frequently in the most convenient places. To protect the garments less frequently used, keep them in covers made of inexpensive material, such as cretonne, print, or muslin. Use plenty of hangers; it is better if hangers are padded with tissue paper or soft cloth.



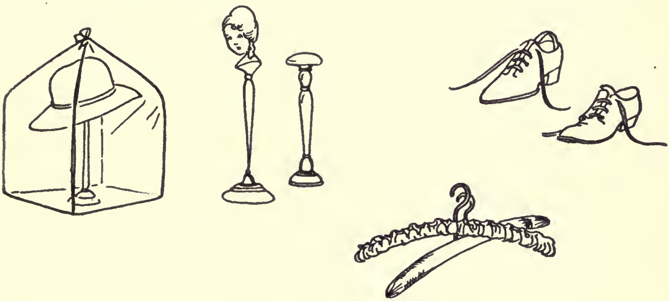
Moth Insurance

Order and cleanliness will help to keep moths away. A well-planned closet is a source of much satisfaction.

Keep shoe trees in shoes when they are not being worn. This will keep the shoes in shape and make them last longer. They will keep neat longer if placed in shoe bags or on shoe shelves. A shoe bag may be fastened to the inside of the closet door, but a better place is the side or back of the closet. If a shoe bag cannot be used, you can have a shoe rack made similar to the one in the picture, or buy one very inexpensively. Keep the closet floor clear and clean.

Keep your hats on racks or in boxes on the shelves in the clothes closet. You may purchase wooden hat stands or make them at home. Make a padding of tissue somewhat ball-shaped to put in the crown of the hat before putting it in a box. Notice how they care for hats in a millinery shop; you can imitate such care at home.

Daily Care. — Thoughtless neglect and improper handling and cleaning are the most frequent reasons why clothing becomes shabby-looking and out of shape. Take care of your clothing, put it on properly, wear it right, and remove it carefully. It is easy to keep clothing in order when you once form the habit. It also makes you happier if you can go to your wardrobe and find your clothes ready to wear. Here are some simple rules for the care of clothes.



AIDS FOR DAILY CARE

Outerclothing.

1. Thoroughly brush a coat, suit, or dress as soon as you remove it.

2. Put it on a hanger and allow it to air before hanging it up. Best clothing should be placed on hangers and kept in covered bags.

3. Press garments as often as necessary.

4. Repair rips, mend worn places, and sew on buttons, fasteners, and trimmings, if loose, as soon as discovered.

5. Clean and remove spots as soon as you notice them in a garment.

6. Brush and shake any fur after wearing it.

Underclothing.

1. Underclothing, worn next to the body, should be aired after each wearing.

2. Change all underclothing often.

3. Mend any thin or torn places as soon as you notice them.

Stockings.

1. Change stockings frequently.

2. Wash stockings after each wearing.

3. Mend a run or a thin place in the heel or toe of a stocking as soon as discovered. Heels may be mended by taking tucks in them.

Shoes.

1. Dust and brush shoes when you take them off.

2. Clean and polish shoes as frequently as needed.

3. Keep shoes on shoe trees when not wearing them.

4. Wear rubbers over shoes in wet weather.

WHAT! NO RUBBERS?

5. Have shoes repaired as soon as a break appears. Keep the heels straightened.

Hats.

1. When placing the hat on the head, use both hands so there will be no strain on any part of the hat.

2. To remove the hat, slip the hand under the crown. Do not lift a hat by the brim. Do not throw it on the bed, chair, or floor.

3. Brush or wipe the dust from the hat after each wearing.

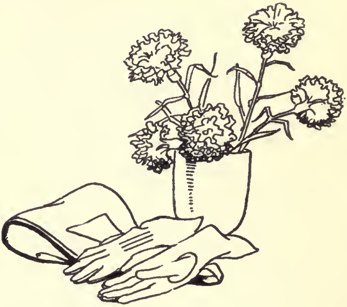
4. Clean any soiled part with a good dry cleaner and put the hat out in the air. Be sure to keep the back of a hat clean.

5. Fill the crown with tissue paper.

6. Wrap the hat in tissue paper and put away in a box or bag.

Accessories.

1. Fold ribbons, scarfs, and veils and keep them in a special place in drawers. Clean and press when necessary.
2. Straighten gloves as soon as you remove them. Air a while and put them away in their place. Clean often.
3. Put all jewelry away in special boxes or drawers as soon as you remove it.
4. Brush purse, clean if necessary, and put away in a regular place.

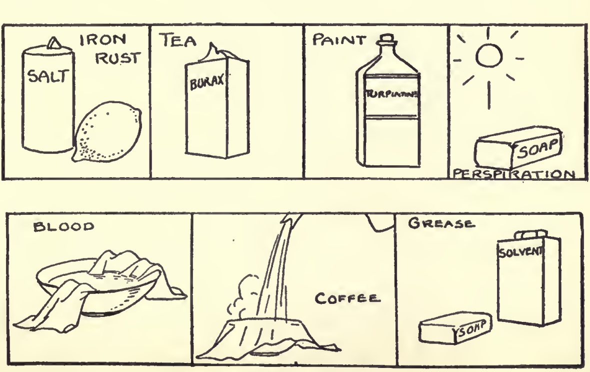


Accessories Need Care

Daily care will keep your accessories in readiness for any occasion.

> *Activity.* — How could your class proceed to put over to all the girls in your school the idea that daily care of clothing helps them to be and appear more attractively dressed?

Occasional Care. — *Spots or stains* may often be removed without having the whole garment cleaned. This saves time, money, and worry. Always remove spots and stains as soon as you discover them.


IRON RUST
SALT
TEA
BORAX
PAINT
TURPENTINE
SOAP
PERSPIRATION
BLOOD
COFFEE
GREASE
SOLVENT
SOAP

Cause and Cure

STAINS — METHOD OF REMOVING FROM FABRICS

Stain	Cotton and Linen	Rayon, Silk, and Wool
Blood	1. New stain: soak in cold or lukewarm water for several hours; then wash in warm soapy water. 2. Old stain: soak in warm water and ammonia. Use 2 tablespoons of ammonia to 1 gallon of water.	1. Cover with a paste of raw starch and water. Let dry and brush. 2. Sponge in cold or lukewarm water.
Chocolate or Cocoa	1. Soak in cold water and wash in the usual way, using soap and hot water. 2. Sprinkle stains with borax and soak in cold water, then rinse in boiling water.	1. Sponge with cold or lukewarm water. Remove grease spot with solvent.
Coffee	1. Wash as in ordinary washing. 2. Lay garment with stain over a vessel. Pour boiling water from a height of 2 or 3 feet through the stain.	1. Sponge the stain with cold or lukewarm water. Add a little borax to the water, if necessary.
Fruit	1. Stretch the stained material over a bowl. Pour boiling water on the spot from a height of 3 or 4 feet.	1. Use warm water and sponge the stain. 2. Add a few drops of ammonia to hydrogen peroxide, then lightly sponge the spot if the warm water does not remove the stain.
Grass	1. Wash the stain as in ordinary laundering. Rub bad stains with grease before washing.	1. Sponge with alcohol.

Stain	Cotton and Linen	Rayon, Silk, and Wool
Grease	1. Wash as in ordinary laundering. Naphtha soap is especially good.	1. Clean with a dry-cleaning solvent.
Gum	1. Sponge the stain with one of the dry-cleaning solvents.	1. Use the same method as for cotton and linen.
Ink	1. If the stain is fresh, wash the material in clear, warm water. 2. Wash as in ordinary laundering. 3. Soak the stain in milk for at least 24 hours, changing the milk as often as it becomes discolored.	1. Use the same methods as used for cotton and linen if washable. Otherwise send to a reliable cleaner.
Iron Rust	1. Sprinkle the stain with salt moistened with lemon juice, and place in the sun. Repeat process if necessary. 2. For white materials only. Moisten stain with water and put on a few drops of oxalic acid. Wash the acid out thoroughly with water.	1. Use the same methods as used for cotton and linen.
Paint and Varnish	1. Rub spot with grease. Wash as in ordinary washing. 2. Sponge the stain with turpentine, then clean with a dry-cleaning solvent. 3. Sponge the stain with a good dry-cleaning solvent.	1. Use the same methods as used for cotton and linen.
Perspiration	1. Wash in soap and water. Dry in the sunshine.	1. Wash in soap and water. Dry in the sunshine.

Stain	Cotton and Linen	Rayon, Silk, and Wool
Scorch	1. Wet the spot with cold water and place in the sun for several hours. Repeat the process if necessary. 2. Wash as in ordinary washing with soap and water.	1. Wet the spot with cold water and place in the sun for several hours. Repeat the process if necessary.
Tea	1. Soak stain in cold water and wash in ordinary way. 2. Soak in a borax solution of $\frac{1}{4}$ teaspoon of borax to 1 cup of water. Rinse in boiling water. 3. Soak the stains in lemon juice and place in the sunshine.	1. Soak stain in cold water and wash in ordinary way.
Water Spots	1. Dip the material in cold water, roll in a towel, let stand for a few hours; then press.	1. Dampen the entire surface by using a cloth wrung out of cold water and lightly sponging the surface. Press dry. 2. Shake the material in the steam from a briskly boiling teakettle until thoroughly damp; then press.

Do You Believe in Signs?

Activity. — List the various kinds of spots and stains that one may need to remove from clothing. Learn a good method for removing each kind. Demonstrate one of them.

White	Colored
1. Soak the fabric for an hour or more in lukewarm, soapy water and wring out as dry as possible.	1. Set the color in the material before laundering. (See pages 305 and 306.)
2. Make a warm suds with any good neutral soap.	2. Make a rich suds of any good neutral soap in lukewarm water.
3. Wash the material in the warm suds.	3. Wash quickly by squeezing and kneading the colored pieces in the suds.
4. Wash again in a clear suds if necessary	4. Wash through a second lukewarm, soapy solution if clothes are not clean.
5. Boil materials in a clean, slightly soapy solution.	5. Rinse thoroughly through several waters of lukewarm temperature.
6. Rinse fabrics in two or three clean, clear waters.	6. Wring thoroughly or roll linens in a Turkish towel.
7. Rinse in bluing water.	7. Dry immediately in the shade.
8. Starch whatever pieces need a thin starch.	8. Remove from the line as soon as dry, dampen, and roll each piece in a cloth.
9. Hang in the sun and let dry thoroughly, or roll the linens in a Turkish towel.	9. Iron with a moderately hot iron in the same direction as the threads of the material.
10. Remove from the line, dampen, and fold for ironing.	
11. Iron with a hot iron in the same direction as the threads of the material. (When ironing table damask, iron partly dry on the wrong side, turn, and iron perfectly dry on the right side.)	

Regular Cleaning. — The method of cleaning clothing depends upon several considerations. Before attempting to clean a garment, study these questions and try to answer them.

1. Of what fibers is the garment made? Is it cotton, linen, wool, silk, rayon, or a combination of fibers?

2. How is the cloth woven? Is the fabric loosely woven and the surface of such a texture that laundering is impossible?

3. Is the color fast to cleaning? Should the color be "set" before the garment is laundered?

4. Is the garment so constructed that it can be laundered or should it be dry-cleaned? Are there trimmings, pleats, and frills that would be ruined by laundering but would be kept nicely by dry-cleaning?

Cotton and Linen. — Because cotton and linen are plant fibers they can be most satisfactorily cleaned by laundering.

> *Activity.* — Wash two samples of plain colored cotton and plain colored linen. Dry one of each in the shade and the other in the sun. Note the results.

Silk and Rayon. — All fine and delicate fabrics require special care. If properly handled in washing, they will retain their natural beauty and wearing quality if they are washable. White rayon does not become yellowed with laundering, as white silk does.

1. Use lukewarm water.

2. Make a rich suds of any good soap.

3. Squeeze or work the silk garment in the suds. Handle quickly. Do not rub or twist hard.

4. Repeat the suds bath if necessary to thoroughly cleanse the garment.

5. Rinse thoroughly through several waters of lukewarm temperature.

6. Squeeze the water from the garment.

7. Dry the garment by either:

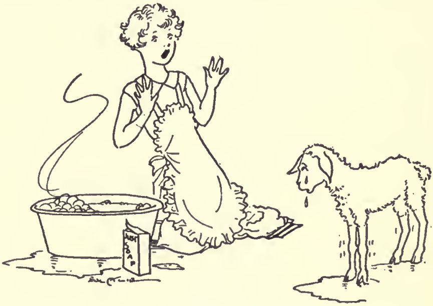
(*a*) Wrapping it in a cloth and letting it lie a while.

(*b*) Hanging it in a shady place until partly dry, then wrapping in a cloth.

8. To iron use a moderately hot iron and press on the wrong side while the garment is still damp.

Wool. — Because woolen materials shrink greatly if not laundered properly, great care should be used in handling them.

1. Use lukewarm water and make a rich suds of any good neutral soap.
2. Wash only one piece at a time.
3. Do not soak, boil, or rub woolen materials.
4. Punch and knead the garment in the suds until it is clean.
5. If one soapy washing is not enough, use a second one.
6. Wring out the soapy water either by squeezing or by passing the garment through a loosely set wringer.
7. Rinse the garment thoroughly through two or three waters of the same lukewarm temperature.



HOT WATER SHRINKS WOOL

Use lukewarm water when laundering wool.

8. Squeeze the water out and shake the garment.
9. Hang in a warm shady place and let dry thoroughly. While drying, the garment should be shaped by pulling and stretching. When partly dry, the garment should be turned.
10. Lay a damp cloth over the garment and press with a hot iron.

Setting a Color. — It may be necessary to "set" a color before washing the first time so as to make it "fast" and prevent it from fading or running. In many fabrics, the colors are guaranteed as "fast," which means that water, sunlight, and perspiration do not affect them. This fact is often indicated on the selvage. Where two different fabrics are combined, as a print with a plain color, it is wise to test samples for fastness of color by washing a small sample from a seam or a belt. In most washable garments which require frequent laundering, as children's clothing, the colors retain their brightness better if set before washing. The following suggestions may help.

For Red, Purple, and Black	For Yellow, Orange, Blue, and Green
1. Make a solution of 1 cup of salt to 1 gallon of lukewarm water.	1. Make a solution of $\frac{1}{2}$ cup of vinegar to 1 gallon of lukewarm water.

2. Soak the material for several hours or overnight in the salt or vinegar solution.
3. Rinse material thoroughly.
4. Wash in the usual way.

Laundering. — When a garment is soiled, put it in the place provided for soiled clothes; do not throw it on the floor. Tuesday is a better wash day than Monday, as many garments worn Sunday may be worn on Monday and there is more time for mending. Whether the laundry is done at home or sent out depends entirely upon the family. There are advantages and disadvantages in both processes. However, everyone usually does some laundering at home, such as silk garments, stockings, lingerie, gloves, and dresses, because these can be handled more carefully and less expensively. If the laundry is sent to a commercial laundry, one may secure any of these services: (1) damp or wet wash: pieces washed, starched, and returned just damp enough to be pressed; (2) wash only: pieces washed and returned

Laundry Day

rough dry; (3) partially finished: all pieces washed, flat ones ironed, and others rough dry; (4) finished: all pieces washed and ironed.

If the laundry work is done in the home, proceed with it in this order:

1. Wash flannels or silk garments. If hung out at once, they will be dry before the line is needed for other things.
2. Wash stockings.
3. Using warm, clean suds wash the cleanest things first in this order: table linen, bed linen, towels, body linen, handkerchiefs, soaked clothes. Make fresh suds whenever necessary.
4. Boil white articles, putting them in cold water with a soap solution. Let them come slowly to the boiling point and boil for ten minutes. This is needed only to keep clothes white.
5. Rinse in two or three waters. The more waters, the whiter and cleaner the clothes.
6. Blue. Shake out each piece and put through bluing water.
7. Starch whatever needs thin starch. To make starch, use 1 part starch to 16 parts boiling water. Mix the starch with a small quantity of cold water and stir well. Add boiling water to the cold mixture, stirring constantly.
8. Hang out the clothes to dry. Put pieces of a kind together. Have the threads of the clothes straight. Have the hems of the pieces straight. Hang colored clothes in the shade.
9. Remove the clothes from the line after they are dry. Shake out and fold lightly.
10. Sprinkle the clothes lightly with clear water. Fold the sides and ends of each article toward the middle and roll tightly. Let them stand several hours or overnight by packing into a basket and covering. Do not dampen pongee pieces.
11. To iron clothes. Take out an article of clothing and shake it. Place it on the ironing board and iron with the threads of the material.
12. Fold and put away all garments and household articles after they are thoroughly dry.

Activity. — Estimate the cost of having the family laundry done at home, including the cost of water, fuel, soap, bluing, and starch. Compare this with the cost of having it done by a laundress or at a commercial laundry. Which would be most economical for the family?

Dry Cleaning. — When a garment that cannot be laundered becomes soiled and spotted, it should be dry-cleaned. Dry cleaning is not what the average person thinks it is, for it does not mean cleaning with dry powders, but instead, dipping the garment in a fluid other than water, such as gasoline, benzine, or naphtha. Dry cleaning does not shrink, fade, or take the pleats out of a garment as water does.

USE EVERY PRECAUTION

When dry-cleaning clothes work out-of-doors in the shade.

Dry cleaning may be done by a professional cleaner or at home. If it is done away from home, send the garment to a reliable place of business. If it is done at home, observe these directions:

1. Dry-clean on a sunshiny day.

2. Select a reliable cleaning agent that is as non-inflammable as possible.

3. Buy a sufficient quantity with which to work. You should have 4 or 5 gallons if you are cleaning many garments.

4. Use every precaution against fire and explosions. Be very careful. Work out-of-doors in the shade. *Do not rub the garments.*

5. Remove stains and spots first.

6. Have two large porcelain or granite vessels and half fill each with the dry cleaner. Use one for the first cleaning and the other for rising.

7. If you have several garments to clean, sort the garments. Clean the light-colored, light-weight garments first.

8. Dip the garment in the first vessel of cleaning fluid. Move and dip the garment up and down in the liquid. Press out as much of the cleaner as possible.

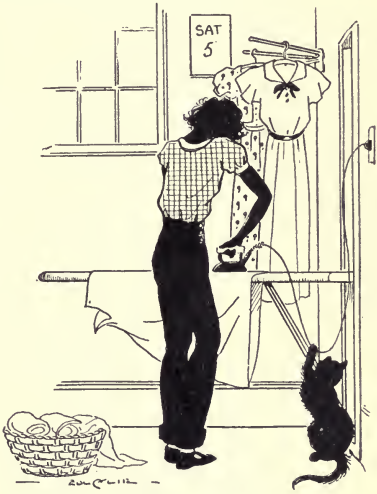
9. Dip the garment several times in the second vessel of cleaner. Press out as much of the cleaning fluid as possible.

10. Dry quickly by hanging in the air, preferably in a sunny place. The garment may be placed on a hanger. Sometimes it is better to change the position of the garment to allow it to dry more quickly.

11. Let the garment air for at least a day before pressing.

12. Press the garment carefully.

Pressing. — Pressing is really an art. If well done, it can do much toward helping you to appear better dressed. A high school girl who keeps her clothing in good condition should plan to do some pressing at least once a week. Some girls like to set aside a part of Saturday morning for this.



Pressing Day

A girl who keeps her clothing in tip-top condition usually spends some time each week cleaning and pressing her clothes.

Activity. — Learn the rates charged for professional cleaning. Compare the results and costs with the same cleaning which you do yourself. What is a good commercial dry-cleaner to use at home?

Storage. — Clothing which we do not wear from one season until the next should be stored. First air it thoroughly out-of-doors, preferably on a sunny, windy day. Hang blankets, furs, and clothing out for several hours. Remove all soiled places by dry-cleaning or laundering. Next, fold the garment carefully, placing tissue paper in the folds to prevent wrinkling. Finally wrap it in tissue and then in heavy wrapping paper or newspaper and put it in a box so that dust cannot get to it. When all boxes are ready to store away, label each one and keep a list telling where you placed each box. Cotton and linen should be stored unstarched and away from any dampness, as they will mildew readily. Wool and fur require more care because of moths. The clothes moth lays her eggs in a dark place on fur and wool so that when the eggs are hatched the larvae can feed on the fabric. In order to prevent moths from getting in, pack a good commercial moth preventive with the clothes. The odor can be easily removed from the garments by fresh air and sunshine after taking them from storage.

SUGGESTED CLASS PROBLEMS

1. Draw a diagram of an ideal arrangement for a clothes closet. Discuss which one is the best.

2. From magazines, select pictures and clippings which show and describe well-arranged wardrobes or clothes closets.

3. Let the class discuss how to store summer garments and winter garments from one season until the next.

4. Make different kinds of covers for your clothing.

5. Make a shoe bag or a laundry bag.

6. Experiment in removing different kinds of stains. Keep a record of the experiments as follows: (*a*) kind of fabric, (*b*) white or colored, (*c*) method used, and (*d*) results.

7. Find out by test whether salt or vinegar is better for setting the color in samples of pink, lavender, yellow, orange, green, and blue cotton dress materials.

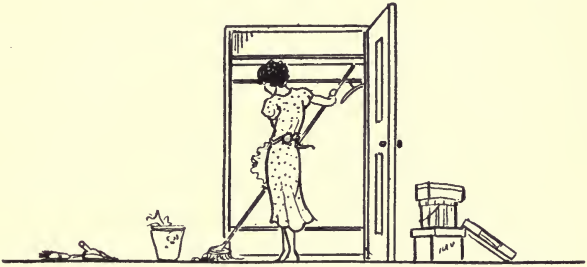
8. Press different types of garments which are made from various fabrics.

9. Let the class discuss a plan for the order used in a weekly laundering and for judging good laundering.

10. Make a list of everything that you should do this week to keep your clothing in good condition.

11. Make an outline to follow for the daily care of clothing.

12. Let the class plan and make a model closet in the classroom. Use a definite color scheme. With the help of the manual training shop put in a clothes pole, shelves, and a shoe rack. Make padded hangers, dress covers, hat stands, and a laundry bag.



THE MODEL CLOSET

HOME PRACTICE

1. (*a*) Arrange your clothes closet and dresser in perfect order. Have a place for everything and everything in its place.

(*b*) Help your mother to arrange and keep the closets in order.

2. Keep the following record of any spots or stains which you remove from clothing and household articles:

DATE	KIND OF STAIN	KIND OF MATERIAL	HOW REMOVED	RESULT

3. Look over your wardrobe and consider whether by redyeing you may get new wear out of dresses, waists, neckwear, hat trimmings.

SELECTED REFERENCES

Balderston, Lydia R., *Laundering*, J. B. Lippincott Company.

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl*, J. B. Lippincott Company.

Buttrick, Helen G., *Principles of Clothing Selection*, The Macmillan Company.

Calvert, Maude R., *New First Course in Home Making*, Turner E. Smith and Company.

Dyer, Elizabeth, *Textile Fabrics*, Houghton Mifflin Company.

Fowler, Grace, and Alexander, Ada, *Sewing Manual*, The Macmillan Company.

Hyde, Blanche E., *The Sewing Book*, D. Appleton-Century Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

Kinyon, J. W., and Hopkins, L. T., *Junior Food and Clothing*, Unit V, Benjamin H. Sanborn and Company.

McGowan, Ellen B., and Waite, Charlotte A., *Textiles and Clothing*, The Macmillan Company.

Nystrom, Paul H., *Textiles*, D. Appleton-Century Company.

Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Sage, Elizabeth, *Textiles and Clothing*, Charles Scribner's Sons.

Story, Margaret, *Individuality and Clothes*, Funk and Wagnalls Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

CHAPTER XVII

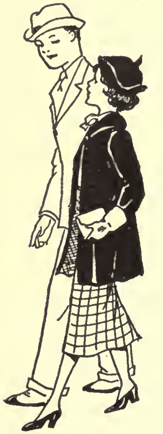
OCCASIONAL REMODELING AND MENDING

In the preceding chapter we learned that clean garments are economical and satisfying because they wear longer than soiled ones and help us to present a well-groomed appearance. Now we know that this is accomplished by constant care; by daily, occasional, and even seasonal brushing, cleaning, pressing, and by giving attention to such details as keeping all fasteners and trimmings sewed in place. In this chapter we shall learn that some remodeling and mending are also necessary to keep our clothing in good repair and to help us to present a well-groomed appearance.

Remodeling. — Every season brings a desire for different clothes. Perhaps it may be the remodeling of a last year's garment to give just the new chic line and style. So we study our wardrobe to see what we can do. Sometimes material is of such a quality that it can be made over into an attractive garment. However, a garment must never look made over.

Activity. — Estimate the amount of money which you could save if you remodeled one of your dresses instead of buying a new dress of similar material.

In planning to remodel your clothing for the year it is wise to consider first the old ones that are still good enough to be worn. Some that have been worn for best may be of such a style, color, and texture that they may be remodeled for everyday wear. Refer to the latest fashion magazines for new ideas. Observe the new garments and hats on display in the stores, as the first essential for a stylish made-over garment is a clever idea. Observe these suggestions when making over garments or millinery.



REMODELED GARMENTS

Betty's sport suit, which she is wearing to the game, is remodeled; the skirt from a plaid cape and the jacket from a velveteen coat.

1. Plan carefully just what clothing you will remodel. Know the garments to be made over very thoroughly. Decide on what materials in them are worth remodeling. Discard all others.

2. Decide upon the style of the garment as appropriate to your type, occasion, and fabric.

3. Plan the best method of remodeling to make the garment look like new. Rip the garment apart, being careful not to tear or cut any part that is to be used. Clean and press the pieces which you will use.

4. Re-dye the material if necessary. Be sure the fabric is clean. Use a good reliable commercial dye and follow most carefully the directions that are on the package. Press the fabric.

5. Buy and assemble all materials and findings before beginning the remodeling. Decide upon the amount of new material which you will need for the style selected, as economy in cutting is essential in reducing the cost of remodeled clothing. Compute the cost of the completed garment.

6. Plan carefully the steps which you will use in making the garment according to the style selected, as this will save you much time and trouble. Press each part as you make the garment.

7. Give the remodeled garment a final pressing most carefully.

This will make it look like a new garment and at the same time give it the neat and attractive appearance so essential to any garment.

A "SNAPPY" RETURN

Mending. — Mend all worn places in clothing as soon as you discover them. This makes mending easier, saves time, makes the garment last longer, and makes the mended place show less. Let us again repeat that to keep your clothing in good repair means that you must keep trimmings and fasteners sewed on, restitch ripped seams, sew runners in knitted materials, darn worn places, patch holes in any article of clothing, and press them carefully. Mend a "run" as soon as it is broken. Repairing, if skillfully done, does not detract from the appearance of clothing.

Activity. — Repair a pair of gloves. Notice the kind of seam used, the kind of thread with which the gloves are sewed, and duplicate these as exactly as possible.

KEEP SHOES IN GOOD REPAIR

Darning. — In darning, the hole is replaced by interlacing threads as in weaving. It is a simple way to repair worn garments and to prevent tears. Only the smaller holes should be darned, as the larger ones are patched. Darning is generally done by hand. Select crewel needles in keeping with the thread. The thread should match the threads of the material. For an inconspicuous darn ravel some threads of the material being darned. If a raveling thread cannot be obtained, use a mercerized thread of the same color and weight. Mercerized thread is used for darning hose. In mending, the lengthwise or warp threads are put in first.

Darning Stitch. — This stitch is used to reënforce thin and worn places in a garment. To make the darning stitch, begin with a fastening stitch on the wrong side and make a row of tiny running stitches. Turn the material in the opposite direction and make a second row of tiny running stitches, alternating with the ones above. Continue to make the rows.

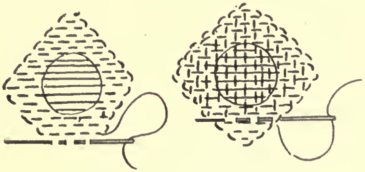


FIGURE 116. DARNING

To darn a worn or thin place. (Figure 116.)

1. Put the worn place in an embroidery hoop, or, if the garment being darned is a stocking, put it over a darner.

2. Put in lengthwise rows of running stitches beginning back from the sides of the worn place so all the worn place is reënforced, making the rows of running stitches about a thread apart and of uneven length.

3. Turn the mended place and make the crosswise running stitches about a thread apart and of uneven length.

To darn tears in material. — Usually if you tear a hole in a garment it is one of three kinds: straight, three-cornered, or diagonal. (Figure 117.)

Straight Tears. — Generally, work on the right side of the fabric.

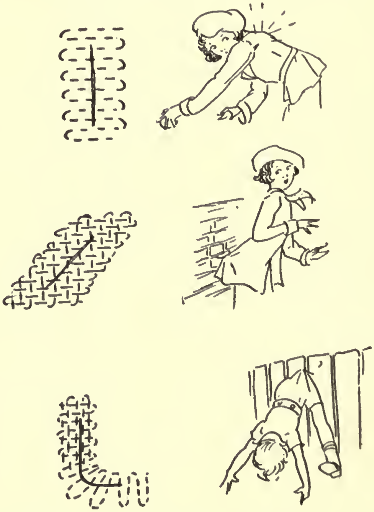


FIGURE 117. STRAIGHT, DIAGONAL, AND THREE-CORNERED TEARS

1. Match the torn edges very carefully and draw the edges together with rows of fine running stitches. Carry the stitches far

enough beyond the sides and ends of the tear to hold the edges together firmly and to reënforce any weakened threads. Do not draw the stitches tight.

2. Make the rows of stitches irregular in length as in Figure 116, and darn back and forth enough times to hold the edges of the tear securely together.

3. Finish by cutting the thread close to the garment.

Diagonal Tears. — In this type both the warp and woof threads are torn at the same place. These tears are more difficult to mend than straight tears.

1. Use the same method as used for a straight tear, but be sure to fill in the warp threads first.

2. Then turn the cloth and make crosswise rows of fine running stitches, weaving under and over the lengthwise threads.

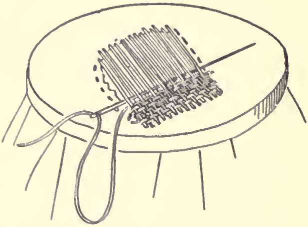


FIGURE 118. DARNING HOLES

Three-Cornered Tears. — Mend a three-cornered tear the same as a straight tear except at the corner the rows of stitches are slanted like a fan.

Darning Holes. — Small holes may be darned according to the following directions. (Figure 118.)

1. Trim all ravelings from the edge of the hole.

2. Place the material in embroidery hoops, or a stocking over a darner, to hold it firmly.

3. Begin the darning by taking a few stitches and drawing the thread through the cloth so only a tiny end is left.

4. Put in lengthwise rows of running stitches, beginning back far enough from the sides of the hole so all worn places are reënforced. When you reach the hole, carry the thread across the hole and continue the stitches about a thread apart. Repeat until the hole is covered.

5. Turn the mended place and make the crosswise rows of stitches, weaving your needle and thread alternately under and over the lengthwise threads.

Activity. — Bring to class an article of clothing which needs mending. Discuss in class the kind of a darn or patch suitable for it. Mend this according to the method suggested. Compare the results. Remember careful pressing is the secret of many a successful piece of repair.

Patching. — When holes in a garment are large, pieces of material, instead of darning, are used to mend the holes. The kind of a patch to use is determined by the material and the location of the torn place. Use material for the patch that matches the garment as nearly as possible. New material to be used should be washed or faded to look like the fabric. Use thread the same weight and color as the threads of the material.

Hemmed Patch. — A hemmed patch is used on garments that are frequently laundered. All of the rough edges are turned in and hemmed flat, which gives a durable, inconspicuous repair. (Figure 119.)

1. Trim the hole to a regular shape, square or oblong, cutting on warp and woof threads.
2. Cut the patch to match the design around the hole, making it one inch larger. (I)
3. Turn the raw edges of the patch $\frac{1}{4}$ inch to the right side and pin in place on the wrong side of the material. Be sure to match the design.
4. Baste on the edges of the patch. (II)
5. Hem the patch to the garment with small hemming stitches or machine stitching.
6. Turn to the right side, clip the corners diagonally to the desired seam allowance.
7. Turn in the raw edges of the garment, pin in place, and baste near the edge. (III)
8. Hem in place by hand hemming. This hems the garment to the patch.
9. Remove the bastings and press carefully.

Catch-Stitch Patch. — This is used where exact matching is required. (Figure 119.)

1. Cut the patch large enough to extend beyond the worn parts, matching all designs before cutting. (I)

2. Place the right side of the patch on the wrong side of the garment, matching the design; pin and baste in place.

3. Using the catch-stitch, begin on the right side of the article at any side of the patch and close catch-stitch around it, sewing corners securely. (IV)

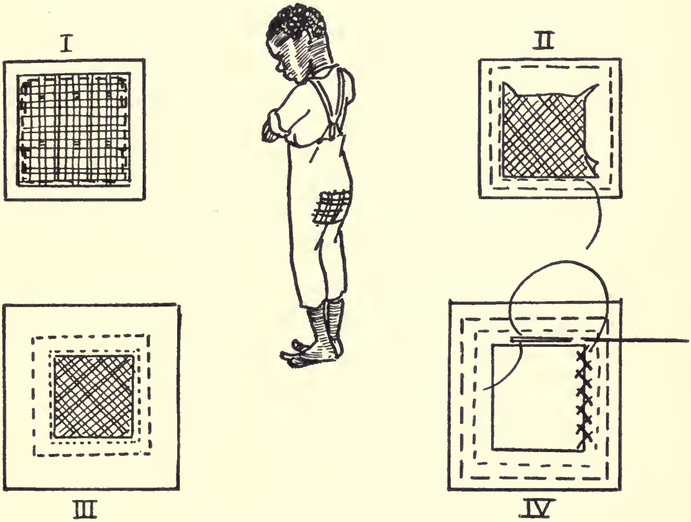


Figure 119. Patching

4. Remove bastings and press.

Darned-In Patch. — This patch is used on such heavy fabrics as wool.

1. Clip the worn threads from around the hole in order not to leave frayed edges.

2. Cut the patch about $\frac{3}{4}$ inch larger than the hole after matching the design in the fabric.

3. Pin the right side of the patch to the wrong side of the garment, matching the design.

4. Baste the patch in place with diagonal bastings that catch the patch and garment.

5. Sew the patch securely in place with the darning stitch, on the wrong side.

6. Remove the bastings and press.

> *Activity.* — List the things which a high school girl should know how to do in order to keep her clothes in good repair.

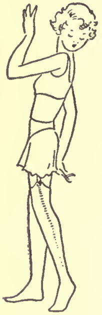
Glued Patch. — Patches held on by the use of mending tissue or mending glue are very practical and neat for heavy materials that are not laundered. These may be used to mend worn places and tears but not to mend holes.

1. Cut the patch large enough to extend one inch beyond the worn parts.

2. Working on the wrong side, brush over with a light coating of glue or lay a piece of mending tissue over the tear.

3. Cover with the patch, being careful to match the design and lengthwise and crosswise threads.

4. Place a cold iron over the patch and let stand until dry if you use glue. Press with a warm iron if you use mending tissue. Let the patch dry thoroughly before wearing.



A Stitch in Time Saves Nine

SUGGESTED CLASS PROBLEMS

1. Renew some trimmings by cleaning or dyeing them.

2. Remodel at least one garment. Estimate the cost of the remodeling, and how much you have saved by not replacing it with a new one.

3. Repair and press a garment.

4. List all the magazines (giving the title and pages of the articles) which you can find that discuss the care and renovation of clothing and millinery.

5. Bring to school a garment that needs repairing. Mend the tear.

6. Darn at least one pair of stockings.

7. Make a sample of one kind of a patch that you have not used on a garment.

HOME PRACTICE

Keep a record of how you care for the clothing at home. This will be your service in helping your mother to care for the clothing. Copy the following chart in your notebook. Check it each Friday. Record the amount of time you have spent during each week for one month in caring for your clothing and the clothing for your family.

CARE OF CLOTHING RECORD

Name______________________________ Date______________

	First Week		Second Week		Third Week		Fourth Week	
	Myself	Family	Myself	Family	Myself	Family	Myself	Family
Airing . . .								
Brushing . .								
Removing spots								
Darning hose .								
Mending . .								
Pressing . . .								
Dry cleaning .								
Laundry . .								
Care of shoes .								
Storage . . .								

SELECTED REFERENCES

Baldt, Laura I., and Harkness, Helen D., *Clothing: Simplicity, Economy, for the High School Girl,* J. B. Lippincott Company.

Brown, Clara M., and others, *Clothing Construction,* Ginn and Company.

Cook, Rosamond C., *Essentials of Sewing,* The Manual Arts Press.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

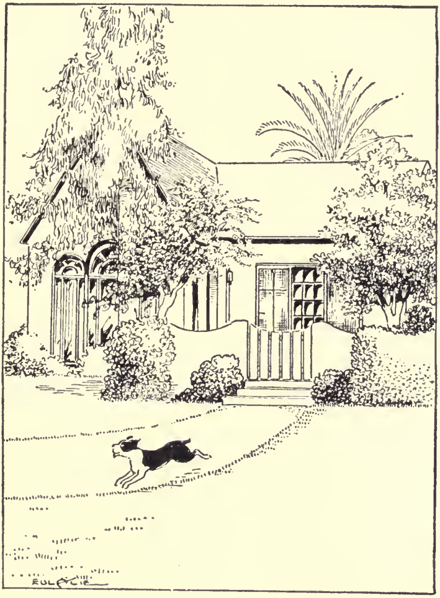
Rathbone, Lucy, and Tarpley, Elizabeth, *Fabrics and Dress*, Houghton Mifflin Company.

Story, Margaret, *Individuality and Clothes*, Funk and Wagnalls Company.

Van Gilder, Ethel, *From Thimble to Gown*, Allyn and Bacon.

UNIT VI

LIVING IN THE HOME



" 'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home."

In the preceding units you learned how to make yourself attractive and healthy by observing the right health habits, by selecting and making appropriate clothing, and by taking proper care of all your garments. In this unit you will discover how the principles of color, design, texture, healthfulness, and cleanliness that you used in your clothing may be applied to your home.

You will learn that the home is a great source of happiness, made so by the homemaker who is an artist in the truest sense. The ideal home is not the mansion where wealth is supreme, but more often the small house where love and kindness reign. In really happy homes there is much more than the demand of material wants; there is a sharing of the joys and sorrows which make for character and good citizenship.

The wise homemaker realizes that a home must meet the needs of each individual in the family and be a place where the members of the family may bring their friends.

CHAPTER XVIII

THE HOME ITSELF

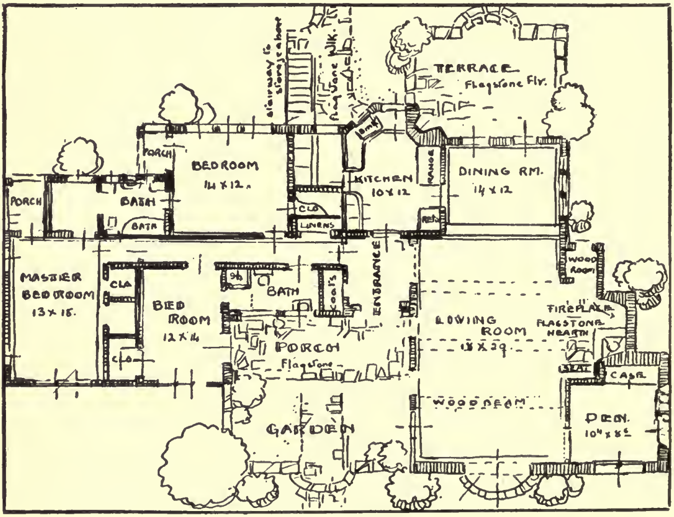
In the first chapter of this unit we shall learn that a comfortable and attractive home is the result of careful selection and good judgment in planning.

The Location. — The site is really the first consideration. The amount of money which one has to spend on a home usually determines the kind and location of a home. It is wise to invest in a piece of property, whether in the city or country, only after one has taken time to become thoroughly acquainted with it. If one plans to build within the city limits, one should investigate the building restrictions, as this usually governs the type of house and its approximate cost. Convenience of a site is measured by the distance to work, schools, church, and shopping centers, not so much in miles but in the time that it takes to reach there.

It is advisable to balance the investment reasonably; put about one fourth to one fifth of the total investment into the lot and the remainder into the house and improvements. A home site in a section where the soil is well-drained and where a clean, pure water supply is available at all times is most essential for health. A house should be located so that sunlight reaches every room at some time of the day. This stimulates health and happiness, as plenty of fresh air and sunshine make healthy surroundings. As everyone loves beautiful surroundings, it is only fair to select for a home a site which is reached by attractive streets or roads. Natural views always make a home more beautiful and increase the value of a property.

A town or community with good laws, just taxes, good schools, and churches means much to the happiness of a family. It is really desirable to inquire carefully as to your neighbors and their standing in the community, because agreeable neighbors are a great asset.

> *Activity.* — List the factors which the average family should consider when selecting a house in a city, a house in a small town, a farmhouse.



Stairway to Storage[illegible]
Flagstone Wlk.
TERRACE
Flagstone Flr.
Bmt
PORCH
BEDROOM
14 X 12.
PORCH
BATH
BATH
CLO
LINENS
KITCHEN
10 X 12
RANGE
Ref.
DINING RM.
14 X 12
WOOD ROOM
MASTER BEDROOM
13 X 15.
CLO
BED ROOM
12 X 14
CLO
Sh
BATH
COATS
ENTRANCE
LIVING ROOM
18 X 29
FIREPLACE
FLAGSTONE HEARTH
SEAT
CASE
PORCH
Flagstone
WOOD BEAM
GARDEN
DEN.
10⁴ X 8⁵

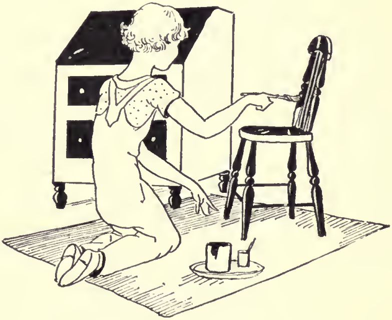
AN IDEAL PLAN FOR A HOUSE AND YARD

Whether one selects a house already built or plans and builds one, it should combine beauty with usefulness. The comfort of a home depends somewhat upon the convenient arrangement of the rooms. An attractive yard can do much toward improving the appearance of any house.

Furnishings. — Three important requirements for home furnishings are that they be simple, useful, and artistic. Suitable furnishings help to make a house a home.

Furnishing a home takes time. Have a definite plan and a harmonious scheme in view, and know how much you can afford to spend. As you select or aid in the selection of useful and attractive furnishings for your scheme, it will be of value to consider these questions.

1. Do the furnishings present a unified appearance with the background?
2. Are the furnishings suited to the type of home?
3. Are the furnishings of the same general type?
4. Is there a pleasing general color scheme?
5. Is each room furnished so that it seems a part of the whole house?
6. Is each room furnished to serve its purpose?
7. Are the furnishings of every room comfortable and convenient?
8. Are only the necessary furnishings used, thus avoiding too much bric-a-brac?
9. Are they of the best quality possible for the money spent?



COLOR PLAYS A PART

Color helps to make our homes attractive, if used in the right hues, in the right places, and in the right amount.

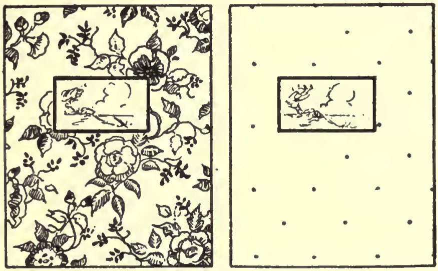
What Part Does Color Play? — Color, if used in the right hues, in the right places, and in the right amount, makes our homes attractive. Color largely creates the atmosphere in our homes, for by color our rooms are made dull or gay, warm or cold, sympathetic or unsympathetic.

The most used color in the home is yellow because it gives a feeling of light and cheer and apparently increases the size of the room. It is the most harmonizing of all colors. Green, a combination of yellow and blue, gives a feeling of light and coolness. Tints of green are most pleasing in the rooms on the warm side of the house, in warm climates, and in country homes. Review Chapter V. With a good knowledge of color you should be able to plan pleasing color harmonies for a room and for the whole house.

Consider the exposure of a room, whether it is a north, south, east, or west, for warm colors are effective in rooms on the cool side of the house and cool colors in warm rooms.

Activity. — Write a description of a color scheme which you would like to use in each room of a five-room bungalow which has a west exposure. Give reasons why you used such colors. What kind of a color harmony did you use in each room? In the whole house?

How the Background of a Home May Be Finished. — The beauty of a room, like a picture, depends upon a correct background. The walls, ceiling, woodwork, and floors make up the background of each room. A background that is interesting will be beautiful and inconspicuous, thereby keeping its place as the name implies. A general rule for a satisfactory background is a light ceiling, medium walls, and a dark floor. Plain painted or papered walls of plain paper or small all-over designs give a more restful feeling as compared to wall coverings of vivid designs. Generally the woodwork blends well if it is stained to go with the



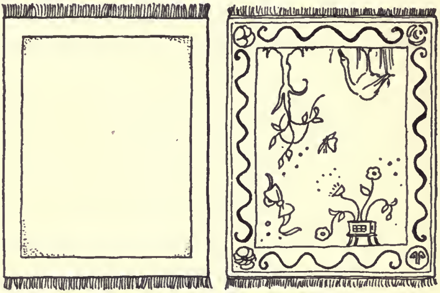
Select a Pleasing Background

A plain painted or papered wall is much more pleasing than an over-decorated wall.

furniture or painted to go with the walls, about a shade darker being used in each case. Because the floor is the foundation of the room, it must appear the darkest part of the entire room in order to support that which is above it.

Activity. — List the requirements of a beautiful and inconspicuous background for any room in a house. In what form is wall paper bought at a store? Estimate the amount of wall paper needed to paper your sewing room.

Floor Coverings. — The correct floor covering will be as inconspicuous as possible, serve as a restful foundation for the furniture in a room, and blend in with all the walls and furnishings. Because of its purpose a correct floor covering always gives the impression of heaviness and flatness; in other words, something on which you can walk. To give this effect plain colored rugs and carpets are most ideal. Whatever is placed upon them shows to a better advantage, and they make a small room appear larger. If the floor covering has a design, it must be so conventionalized and of such a color that it becomes a part of the rug or carpet. A room appears larger when the carpet covers the entire room, but it is more difficult to keep clean. One large rug that fits the room is better than several small ones, except in the bedroom. The exposed floor space around a large rug in the average room is approximately eighteen inches. In placing rugs, large or small, place them parallel to the wall lines of the room and not on a slant.

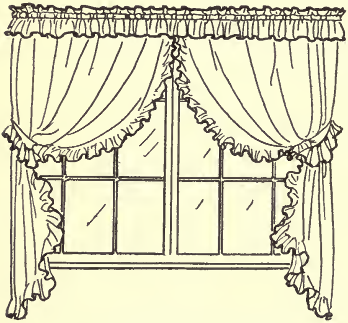


Choosing a Rug

Which one of these rugs would you select for a small living room?

Try to learn the names and know the quality of various popular rugs and carpets, such as Axminster, Brussels, Wilton velvet, Orientals, fiber, and broadloom. When buying a rug or carpet, it will help you to consider these questions:

1. Is the size correct?
2. Does it harmonize with the room and its furnishings?
3. Is it the darkest of any surface in the room?
4. Is the pile, the looped or cut part, thick enough to be a durable quality? Test this by folding the rug to determine how close the tufts are woven together.
5. Does the design, color, and texture give it the appearance of an attractive rug?
6. Can it be cleaned easily?
7. Is the price reasonable for the quality of the rug?


An Attractive Window

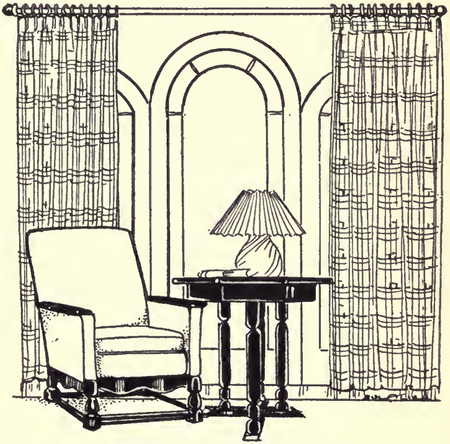
Activity. — List the points which you would consider when buying (1) a body Brussels rug, (2) an Axminster rug, (3) a Wilton rug. Which one would wear the best? Why? What price should you pay for a 9 by 12 rug for each of the rugs mentioned?

Curtains. — As windows are primarily to admit air and light into a room, be careful to select and arrange curtains so they will not hinder either. The first consideration in curtaining a window is its purpose; some are curtained to secure privacy, others for decoration, and others for softening the light.

The most appropriate material for glass curtains are the popular net fabrics in ecrus and tans because they permit enough light to enter a room, and yet soften the light as it filters through. All glass curtains should be made wide enough to have double fullness and long enough so that they just escape the window sill.

If fringe is used, set it upon the curtain, keeping the edges of the curtain and fringe even.

Side hangings or drapings are used chiefly to remove the bareness and to soften the lines of the windows. Draperies should repeat the dominant color in the room. A safe rule is that figured hangings may be used with plain walls and plain hangings with figured walls. Correct hangings are wide enough to give double fullness and long enough to come within about an inch of the floor. Draperies are usually lined with sateen, sometimes interlined with cotton flannel; the bottom hems are left open and finished separately so that they will hang properly.



Draperies

The most effective treatment of draperies for an unusual type of window is that which gives a rectangular effect.

In design we learned that all lines used in decoration should follow the structural lines. As most windows are rectangular in shape and made up of straight lines, this gives us the keynote in curtaining windows. For example, a sash curtain makes a window look divided in two parts. Try to visualize the curtains at a window before making a purchase, or better yet, try out the material at the window and then make a sketch of the arrangement. If shades are used, keep them at a uniform height to give the right appearance both to the interior and exterior of a house.

To purchase the best qualities in curtains for the money spent consider these questions:

1. What purpose is the curtain to serve?
2. Will the curtains harmonize in color and design with the other furnishings of the room?
3. Is the design attractive and appropriate?
4. Is the color pleasing?
5. Is the texture suitable to the background and other furnishings?
6. Can they be cleaned or laundered easily?
7. Will the curtains hang so as to conform to the structural lines or shape of the windows?
8. Is the quality the best for the price?

Household Linens. — When buying any household fabrics, shop at a reliable store and shop most carefully. Judge the quality carefully as to serviceability and price. Remember that simplicity in design and beauty in fabric are two essentials of artistic linens.

Table Linens. — Linens for the table use seem to divide naturally into breakfast, luncheon, and dinner types, according to their use and appropriateness. The breakfast and luncheon linens, which include cloths or doilies, and napkins may be purchased in varied widths and qualities, by the yard, or in "sets." In a "set" the design is the same in the cloth and napkins.

Linen damask, the ideal for tablecloths, is sold in single or double grades, the latter being the better grade. Table damask may be bought by the yard or in "sets" of patterned cloths. Always consider the size of the table. Allow for a drop of ten or eight inches at the ends and the sides of the table. At the present time, most tablecloths are finished with a small damask hem.

The protective pad or silence cloth is used under the tablecloth to protect the table and to deaden the sound of dishes. This may be made of quilted cotton padding, heavy double-faced cotton flannel, or a white blanket.

Sizes of Table Linen:

Breakfast, tea or luncheon napkins 12 to 20 inches square.

Dinner napkins 22, 24, and 27 inches square.

Tablecloths by the yard may be purchased in 36, 45, 54, 63, 72, 81, and 90 inch widths.

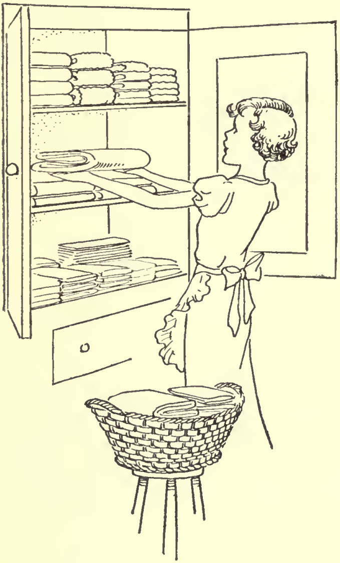
Patterned Tablecloths:

36 inches by 36 inches (1 yard square).
45 inches by 45 inches (1¼ yards square).
54 inches by 54 inches (1½ yards square).
63 inches by 63 inches (1¾ yards square).
72 inches (2 yards) by 2, 2½, 3, 3½, and 4 yards.
81 inches (2¼ yards) by 2¼, 2½, 3, 3½, and 4 yards.
90 inches (2½ yards) by 2½, 3, 3½, and 4 yards.

TOWELING

Name	Width (Inches)	Appearance	Uses
Bird's eye	16″, 18″, 20″	Small geometric figure resembling bird's eye. Absorbent.	Guest towels, face and hand towels.
Crash (Heavy)	15″, 16″, 18″, 20″	Heavy, rough, loosely woven. Absorbs quickly.	Dish cloths, kitchen towels for drying.
Crash (Light Weight)	15″, 16″, 18″, 20″	Light weight, loosely woven. Very absorbent.	Face and hand towels.
Damask	16″, 18″, 20″, 24″	A pattern and satiny finish. Firmly woven.	Guest towels, face and hand towels.
Glass	15″, 16″, 17″, 18″	Plain, smooth, with stripes or bars of color.	Dish towels, glass towels.
Huckaback or Huck	15″, 16″, 18″, 20″, 22″, 24″	A small all-over design. Very absorbent. Wears well.	Guest towels, face and hand towels.
Terry Cloth called Turkish	15″, 16″, 18″, 20″, 22″, 24″, 27″, 30″, 36″	Loosely woven, twisted cotton yarns woven with an uncut pile.	Bath towels, bath mats.

Towels. Towels made of all linen are most desirable, but expensive, which makes their use rather prohibitive in the average home. A popular toweling, less expensive than linen and more desirable than cotton, is known as "union toweling," a combination of linen and cotton. The outline on page 335 will help you when purchasing toweling, whether cotton, linen, or a combination.



THE LINEN CLOSET

A place for everything and everything in its place.

Activity.—Compare the price of ready-made and home-made huckaback towels. What is the average size of a huckaback towel, a bath towel, and a guest towel?

Bed Linen.—Sheets and pillowcases are called bed linen because when first used they were made of linen. Although linen is still popular for the "best" ones it is too expensive for everyday usage, so cotton takes its place.

Two qualities by which we judge sheets and pillowcases is the closeness of the weave and the smoothness and fineness of the texture, as an open weave and coarse texture will not wear so well. Bed linen may be purchased ready-made or made at home from yardage material; sheets from "sheeting" and pillowcases from "tubing," both woven seamless. The grades range from the best in percale through a medium grade in longcloth to the poorest grade in unbleached muslin. Size is most important, especially in sheets, as they must be wide and long enough to tuck around the other bedding.

SIZES OF SHEETS, PILLOWCASES, AND BLANKETS

Sheets

Size of Bed	Width	Length
Single	63 inches (7 quarters)	96, 99, 108 inches
	72 inches (8 quarters)	96, 99, 108 inches
Three-quarter .	72 inches (8 quarters)	96, 99, 108 inches
	81 inches (9 quarters)	96, 99, 108 inches
Double . . .	81 inches (9 quarters)	96, 99, 108 inches
	90 inches (10 quarters)	96, 99, 108 inches

Pillowcases

Width	Length
21 inches	36 inches
22½ inches (regulation size)	36 inches
25 inches	36 inches
27 inches	36 inches

Blankets

Size of Bed	Width	Length
Single	60 inches	80 inches
	60 inches	84 inches
	60 inches	90 inches
Three-quarter .	66 inches	80 inches
	70 inches	80 inches
Double . . .	72 inches	84 inches
	72 inches	90 inches
	80 inches	90 inches

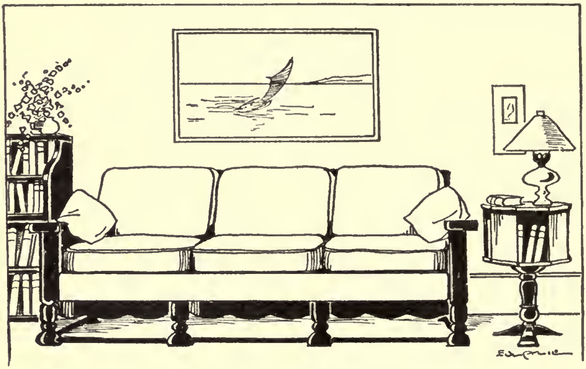
Activity. — Make a list of the household linens, including the cost, which you think would be needed for a family consisting of a father, mother, two daughters, one twelve and one sixteen, and a son, eight years old.

FABRICS MOST SUITABLE FOR HOME FURNISHINGS

Name of Fabric	Kind of Fiber from Which Fabric Is Made	Type of Furnishing for Which Fabric Is Suited
Armure	Silk, rayon	Couch covers, drapes
Art Linen	Linen	Lunch cloths, napkins, doilies, towels, runners
Art Ticking	Cotton	Mattresses, pillow covers
Artificial Leather	Cotton coated with a nitro-cellulose preparation	Upholstering
Austrian Shade Cloth	Cotton, rayon, silk, cotton and rayon	Window shades, bedspreads
Axminster	Cotton back, wool facing	Carpets, rugs
Blanket	Cotton, wool, cotton and wool	Bed covers
Brocade	Silk, rayon, cotton and rayon	Draperies
Brussels	Cotton back, wool facing	Carpets, rugs
Canton Linen	Cotton, ramie	Lunch cloths, doilies
Casement Cloth	Silk, silk and cotton, rayon, cotton and rayon	Curtains
Chintz	Cotton (plain or glazed)	Draperies, furniture coverings
Crash	Cotton, linen, cotton and jute, jute and linen	Draperies, upholstering, pillows, table runners
Cretonne	Cotton, linen	Hangings, upholstery
Damask	Wool, silk, rayon, cotton, or combinations of these	Upholstery, draperies
Denim	Cotton	Slip covers, drapes
Dimity	Cotton	Glass curtains, bedspreads
Fortuny Print	Cotton	Curtains, table covers
Gauze	Cotton, linen	Glass curtains
Gingham	Cotton	Curtains
Glass Toweling	Cotton, linen	Towels, dish cloths
Grenadine	Cotton, linen	Glass curtains

Name of Fabric	Kind of Fiber from Which Fabric Is Made	Type of Furnishing for Which Fabric Is Suited
Indian Head	Cotton	Towels, lunch cloths
Lawn	Cotton	Glass curtains
Leno	Cotton	Glass curtains
Marquisette	Cotton, silk, rayon, wool	Curtains
Mohair	Cotton and wool	Upholstery, draperies
Monk's Cloth . . .	Cotton, cotton and linen or jute	Draperies, couch covers, upholstery
Napery	Linen, cotton	Table linens
Net	Cotton, silk, rayon	Glass curtains
Oilcloth	Cotton coated with a preparation of linseed oil and paints	Table and shelf coverings
Pongee	Wild silk	Art needlework, curtains
Poplin	Cotton, silk, rayon	Curtains
Rep	Cotton, silk and cotton, wool and cotton	Draperies, upholstery
Sateen, or Satine . .	Cotton	Comforters
Scrim	Cotton	Glass curtains
Seersucker	Cotton	Bedspreads
Sheeting	Cotton, linen	Sheets, pillowcases
Silence Cloth . . .	Cotton	Table padding
Silkaline	Cotton	Curtains, comforters
Soisette	Cotton	Curtains
Swiss (Dotted) . . .	Cotton	Curtains
Table Damask . . .	Linen	Tablecloths, napkins
Taffeta	Silk	Draperies, bedspreads
Tapestry	Wool, cotton, silk, rayon, and combinations	Upholstery, draperies
Terry Cloth	Cotton	Draperies, pillows
Theatrical Gauze . .	Cotton	Glass curtains
Ticking	Cotton	Pillows, mattresses
Velour	Cotton, mohair, rayon, silk	Draperies, upholstery
Venetian Cloth . . .	Cotton	Pillows, table covers
Voile	Cotton	Glass curtains
Wilton	Cotton, hemp, or jute back; wool facing	Glass curtains, carpets, rugs

Furniture. — It is always an excellent plan to buy the best quality of furniture that one can afford because of its more lasting style. Every piece of furniture, if correct, in a home has been selected to serve a definite purpose. Besides being useful, good furniture is beautiful in line and design, construction, and made of the best wood in an attractive finish.



Furniture Arrangement

A good rule to observe in arranging furniture is to place the large pieces parallel to the wall.

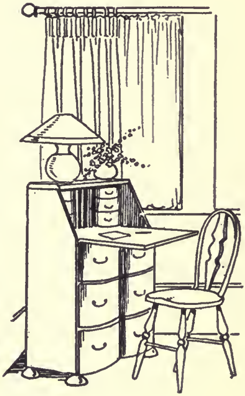
Apply the art principles of design to each piece of furniture. Each piece must be built of strong structural lines, and ornamentation is used only to beautify structural lines and should not be just "stuck on," as fussy handles.

Upholstery, so much in vogue today, needs to be selected with care. Review the list of materials for home furnishings on pages 336 and 337 for suggestions. Avoid designs too large for the spaces, or colors too bright in upholstery.

Whether furniture is varnished or painted, select a hard wood, as walnut, oak, and mahogany. Before buying furniture it is most helpful to visit a furniture factory, local stores, and repair shops so that you can see how furniture is made. Examine the furniture carefully as you buy it or help in the selection, and consider these questions:

1. Is the furniture useful and appropriate for its use?
2. Is its construction strong and of the best?
3. Is its design pleasing and beautiful?
4. Is the decoration a part of the structural design and not just extra?
5. Is the wood and finish of a good quality?
6. Is the upholstering of an interesting design and good quality?
7. Will it harmonize with the other furnishings?
8. Is the price reasonable for the quality?

Activity. — Make a list of the pieces of furniture needed to furnish a 5-room bungalow. What kind of wood and upholstering would you use? Find out an average price for each piece.



LIGHTING

A lamp is often needed to complete a group of furniture, and makes the grouping more interesting and useful.

The Right Accessories. — Accessories, the smaller articles of home furnishings, such as lamps, pictures, pillows, pottery, and table covers, add much to the livable atmosphere of a home. Without some ornaments a home seems rather barren, yet too many make a room seem cluttered. Be certain that the pieces chosen are useful, beautiful in themselves, and in harmony with the rest of the room. Avoid over-decoration in all furnishings.

Lamps and Lighting. — A simply furnished room may be made most homelike by the use of well-selected and well-placed lights. Lights should be distributed so there is fairly even lighting in the room, and arranged at those places where one wishes to call attention to a group of furniture or where such close work as reading, writing, or sewing is done. Proper shading concentrates the light and throws it down upon the objects one wishes to light and not into the eyes of the reader.

Pictures. — Try to select pictures that are of worthwhile subjects and of interest to the people who use the room. The size of the picture should be in keeping with the wall space it is to occupy. Remember that one good picture is more worth while and in better taste than a few cheap ones. Generally pictures are hung so they appear flat against the wall and so the eye of the average person, while standing, will be about opposite the center of the picture. Small pictures may be grouped together, but do not have too many groups in a room. In any grouping keep the centers of the pictures on the same level and hang them about two or three inches apart, so they seem to form one decorative spot.

Pillows. — Select pillows which are attractive but always practical. A fancy pillow which cannot be used has no place in a home.

Flowers and Vases. — Natural flowers, attractively arranged to look as natural as possible, form an interesting interior decoration because they add color and cheer to a room. Select a proper vase; remember that the holder is the background and the flowers the center of interest. Generally, short-stemmed flowers look better in low vases and long-stemmed flowers in tall vases. Do not use too many flowers in one place, but place a flower arrangement in relation to its surroundings.

Tablerunners and Textile Covers. — All correct tablerunners and covers are for the purpose of protection and not as ornamentation. Buy fabrics of good quality, as they will wear better, and keep the design simple and conventionalized.

Good Arrangement Makes an Attractive Home. — Although there can be no set rule governing the placing of furniture in a room, there are some helpful general suggestions. Each home is individual and must be so treated in order to express the personality of the occupants. As every object in a room is useful, it must be so placed that it will be convenient and comfortable for the user. To illustrate, lamps should be placed near chairs to be useful in reading and working. Arrange a room so that from the entrance it appears inviting; not the back of a sofa appearing first, nor an obstruction to walk around, but an open center space.

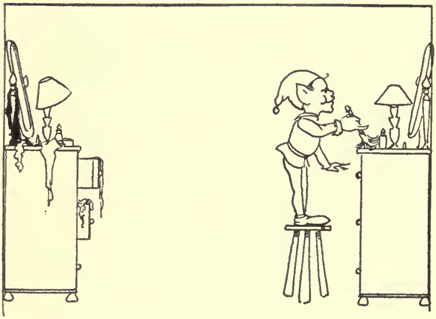
Place large pieces of furniture with long, straight lines parallel to yet not touching the wall; never put them across the corner. Arrange the furniture in a room so that it is perfectly balanced, as this gives a restful effect.

Each room is more interesting if there is a center of interest. What a pleasing grouping can be made around the fireplace, the radio, or a large window. If the furniture is grouped in a room as it is used naturally, an arrangement usually results which is pleasing and most useful. After you arrange or rearrange the furnishings in a room, stand and view it critically from different positions in the room. Judge its appearances by thinking of such questions:

1. Does the room express homelikeness and hospitality?
2. Does the room serve its purpose?
3. Do the furnishings harmonize with the near-by rooms?
4. Is there a feeling of rest? Does the room naturally express the art principles of design?
5. Is the arrangement of the furniture correct, convenient, and comfortable?
6. Are the curtains hung correctly?
7. Are the pictures arranged and hung right?
8. Are there just enough accessories or does the room appear cluttered?

Activity. — Find pictures of living rooms, dining rooms, and bedrooms which you think are most livable. What qualities determined your selection?

Your Own Room. — Everyone enjoys a cheerful attractive bedroom. Your bedroom is the one room in the house which is really your own room, and thus it can be made to express your ideas. If you are one of the many girls who cannot have a room alone, you can still express your own ideas. If two are to occupy a room, it is, of course, only fair that both should be considered and the furnishings selected by both. Plan the room so it will be attractive, cheerful, comfortable, convenient, and sanitary. It is the careful planning that saves the most time and money, as we learned in Chapter II. As a bedroom is primarily for rest and sleep, proper ventilation is important. This means that there should be plenty of fresh air both day and night.



Carelessness versus Neatness

SUGGESTED CLASS PROBLEMS

1. Make a booklet on the subject, "Ideal Furnishing for a House." Design an attractive cover. Plan each room, including the following topics, for which select illustrations from magazines or catalogues and samples.

(*a*) Color scheme.
(*b*) Walls.
(*c*) Woodwork.
(*d*) Floors.
(*e*) Floor coverings.
(*f*) Curtains and draperies.
(*g*) Furniture.
(*h*) Arrangement of furniture. Draw an outline of each room

(using a scale), showing the arrangement of the windows, doors, and furniture.

(*i*) Accessories.

2. Discuss the combination of woodwork and wall finishes that would look well in dark rooms, in light sunny rooms, and medium light rooms.

3. Have the class collect as many samples of wall finishes as possible. Discuss these as to their use for appropriate backgrounds.

4. Visit a store where rugs and carpets are sold. Learn the names, chief characteristics, and average price of each.

5. List the measurements of standard-sized rugs.

6. Visit a furniture store. Study the different types, woods, finishes, and prices of furniture.

7. Make a class report on the history of furniture from information obtained from reference books.

8. Bring pictures of accessories for the home to class. Discuss each as to appropriateness and usefulness.

9. Name as many of the masterpiece pictures as you can.

10. Examine samples of linens for the home. Learn the names and uses of each.

11. Study furniture catalogues. Criticize the line and design of the pieces.

12. Criticize the background and arrangement of furniture in your classroom.

13. Make an article to furnish your bedroom.

14. Write a description of a bedroom which you like.

15. Bring to class all kinds of pieces of bed linens. Discuss the size, quality, and price of each.

16. Make a list of beddings and linens needed for two bedrooms.

HOME PRACTICE

1. Perhaps your father can tell you about the different kinds of woods used for woodwork and floors; and varnishes and paints.

2. Learn the names of the rugs and carpets and of the materials of the curtains in your home.

3. Help your mother to arrange the furniture and furnishings of your home.

4. Make at least one accessory for the home. Bring it to class.

SELECTED REFERENCES

Fales, Winnifred A., *A Simple Course in Home Decorating,* Small, Maynard and Company.

Goldstein, Harriett and Vetta, *Art in Everyday Life,* The Macmillan Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow,* Allyn and Bacon.

Justin, M. M., and Rust, L. O., *Problems in Home Living,* J. B. Lippincott Company.

Matthews, Mary L., *The House and Its Care,* Little, Brown and Company.

Moore, Bernice Starr, *People and Art,* Allyn and Bacon.

Parsons, Frank Alvah, *Interior Decoration,* Doubleday, Doran and Company.

Post, Emily, *The Personality of a House,* Funk and Wagnalls Company.

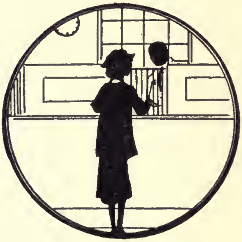
Rolfe, Amy, *Interior Decoration for the Small House,* The Macmillan Company.

Trilling, Mabel B., and Williams, Florence, *Art in Home and Clothing,* J. B. Lippincott Company.

CHAPTER XIX

SUCCESSFUL LIVING ON THE FAMILY'S INCOME

In Chapter II, we learned that a budget was invaluable for planning and spending your allowance or earnings. The same is true for the family, as one of the most important activities for a family is the spending of the income. Sometimes it is difficult for boys and girls who have not learned the value of money to understand why there is just so much money to spend in a family and so many things for which the money must be spent.



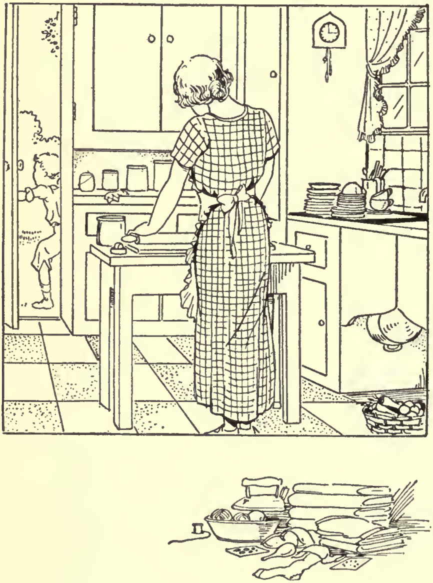
As we have learned throughout this book that it is necessary to plan for all useful and successful things in life, we find now that we must know how to spend the family income intelligently.

The Family Income. — The family income consists of all the money which comes into the home from various sources. The chief source is generally the salary or wages of the father or the profit made in a business or in operating a farm. Other sources of income for the family may be from investments such as stocks or bonds or rentals. Another important source is the work which the mother does in the home. If the mother did not do the work of managing and keeping the home and caring for the children, someone else would have to be paid for this. Estimate this cost for one month at the wages usually paid for such work in your community and you will see that the mother earns rather a large income. Any work which a child does in the home is a source of income.

In order that a family may know just how much money they will have to spend during the coming year, it is necessary to estimate the income for one year somewhat as follows:

Income from father's salary	$1800.00
Income from interest on savings account . . .	40.00
Income from a $700.00 loan	42.00
Cash on hand	125.00
Total	$2007.00

The Benefits of a Budget. — What progressive business can operate without a systematic scheme of expenditures based upon its income? The need for a budget, a plan for spending money, is generally recognized throughout the business world and in government. Can the family limited to a comparatively small income afford to be careless in its expenditures? The family must know how to spend its income to enable each member to attain a maximum of health, comfort, recreation, and financial protection without needless effort and worry.



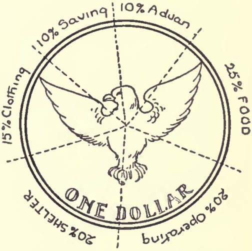
A MOTHER EARNS A LARGE INCOME

Have you ever stopped to think what it would cost to hire all of the work done which most mothers do in a home every day?

A budget always precedes the spending of money and may be made for a month, a half year, or a year in advance. Careful planning of the family expenditures means a successful use of the income. Wise spending is more important than the most diligent saving. The responsibility for spending the income belongs to each member of the family. Each one must be willing to do his share in making the budget and following it in order that the whole family may receive the most benefits by living within its income.

> *Activity.* — Mr. and Mrs. Atkins have an income of $135 a month. They have two children, sixteen and twelve years of age, and are paying for their home. Often before a month is gone, they have spent the entire salary and have not met all of the regular family expenses. What can they do to make their income meet their expenses?

✓**Dividing the Family Income.** — In planning the budget, six divisions are usually made. Expenditures are grouped under these headings: food, shelter, clothing, operating expenses, advancement, and savings. By careful observation and study, experts have planned certain percentages as a successful average division of the income for the normal family. These percentages vary with the different incomes and the size of the families. The percentages for the various divisions are given below.



THE DIVIDED DOLLAR

Food. — Twenty-five per cent of the income includes all grocery, meat, fresh fruit and vegetable bills. All meals eaten out of the home for which you pay money must be included.

Shelter Expense. — Twenty per cent of the income is the amount paid for rent. If the family owns the home, this includes the taxes, insurance, and house repairs. Furthermore, if the home is not entirely paid for, there are interest and payments.

Clothing Expense. — Fifteen per cent of the income includes all articles of wearing apparel and accessories for every member of the family. This must include the cost of clothing made by a tailor or dressmaker.

Operating Expenses. — Twenty per cent of the income includes heat, light, telephone, water, refrigeration, laundering and cleaning, operating an automobile or carfare, household furnishings and repairs, personal property and income tax, extra help, personal gifts, household and personal supplies, as stationery, postage, and cosmetics.

Advancement. — Ten per cent of the income is the amount which is spent for personal improvement, such as education, travel, church, charity, vacations, entertainments, and dental, doctor, and hospital service.

Savings. — Ten per cent of the income is the money which is invested in real estate, life insurance, or a business. It is also the amount you put in a savings account either in a bank or building and loan organization, government securities, stocks, or bonds.

The following division of the income at various amounts has been suggested by Dr. B. R. Andrews of Columbia University. Some changes have been made for the moderate or average income.

INCOME YEARLY	FOOD	SHELTER	CLOTHING	OPERATING	ADVANCEMENT	
					Personal	Savings and Insurance
Minimum: $1200–$1500	40–45%	16–17%	12–13%	10%	11–15%	1–3%
Comfortable: $1800–$2200	35–40%	18%	13–15%	12%	16–20%	2–4%
Moderate: $2500–$5000	25%	20%	15%	20%	10%	10%
Liberal: $6000–$20,000	20–25%	20%	17–18%	15%	25%	6–15%
Super-Liberal: $25,000 and above	15–20%	20%	18–20%	20%	25%	10–25%

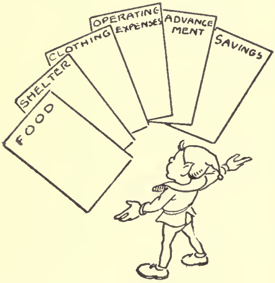
Making the Budget. — To make a budget, it is advisable first to know exactly what you owe (liability) and what is owed to you (asset). Secondly, estimate the total income for the year, such as salary and other income. Third, estimate what per cent you may spend for shelter, food, clothing, operating expenses, advancement, and savings according to the divisions already suggested.

Remember that no budget can be worked out that would suit the needs of more than one family as each family has a right to live its own life in its own way. Two families may have the same income and the same number in the family, but their living conditions may differ greatly, due to the location of the home, the climate, the social standing of the family, and the educational advancement. It generally costs more to live in a city than in the country. As the income increases because of good investments, added salary, or inheritance, living expenses may increase. The amount spent for advancement and savings should increase more with increasing income because food, shelter, and clothing should never be slighted, even when the income is small.

The budgets shown here are suggested for a family varying in members from two to five on an income of $150 a month or $1800 a year.

NUMBER IN FAMILY	2		3		4		5	
Items	%	Am't	%	Am't	%	Am't	%	Am't
Food	23.3	$35	30	$45	33.3	$50	36.6	$55
Shelter	25.5	$38	25.5	$38	25.5	$38	25.5	$38
Clothing	16.6	$25	16.6	$25	18.6	$28	30	$30
Operating	10	$15	10	$15	10	$15	10	$15
Advancement . .	10	$15	8	$12	6.7	$10	4.6	$ 7
Savings	14.6	$22	9.9	$15	5.9	$ 9	3.3	$ 5

Activity. — Make a budget for a family. You may choose the size of the family and the amount of the income. How would a budget differ for a family living on a salary than for a family living on a farm? Why?



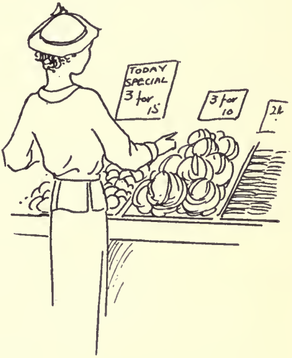
KEEP A BUDGET

Keep a budget and follow it. A budget may be planned most carefully and with the best intentions to live up to it but how will it compare with the actual expenses of the family? There is only one way to know and that is to keep an account of all money spent. It is not difficult to keep a budget. It is really a simple procedure and most interesting after you once form the habit. To make this habit one easily acquired, keep a budget book. You may buy one or make your own by dividing blank pages into columns and heading each column with the divisions listed on page 348. In this book keep a record of all expenditures, and at the end of the month add the totals of each column. In this way you can easily see if you have lived within the budget allowance. If your mother keeps a budget, perhaps she will let you do this for a month. If she does not keep a budget, she may be pleased to have you keep one, and she will be interested in talking to you about it.

The Clothing Budget. — Every family should plan to divide the money for clothing so that each member may be as well dressed as the other members. If a family of three, a father, mother, and child, has an income of $1800, the allowance for clothing (15%) is $270. The father and mother would probably have about $100 each and the boy or girl would have $70. In a family of five with an income of $1800, 18% may be spent for clothing. This means $324 for clothing for one year. Would the following division of the $324 clothing budget be fair: $80 for the father, $80 for the mother, $70 for the daughter in high school, $60 for the boy in junior high, and $34 for the son in the kindergarten?

Activity. — What is wrong in the following situation? A family of four with two girls in high school spend their monthly $150 income as follows: Food, $40, Shelter $30, Clothing $50, Operating, $10, Advancement, $10, and Savings, $10.

Getting the Most for Your Money. — In order to make the family income buy the things which a family needs and desires and to save some money, each member must be an intelligent buyer. The problem of everyone is to buy the best possible goods for the least money. Another way for a family to make their income go farther is to make or produce things in the home. For example, if one can sew, the same money paid for a ready-made dress is generally sufficient to buy the material for two dresses.



Getting the Most for Your Money

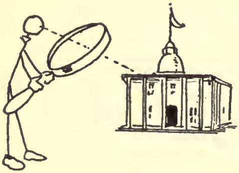
A careful buyer and consumer knows what she needs and the price which she should pay for the products.

Oftentimes one is influenced to buy against his better judgment because of a sales talk by a so-called "high-pressure" salesman, or by advertisements. If we are to get the most for our money, we must be most careful and critical in our buying and acquire a true knowledge of products. This information may be obtained through bulletins from the government, and books from our libraries and magazines. The government has done much for the purchaser of foods through the Pure Food and Drugs Act, which requires accurate labeling of all canned goods. Learn to read the labels, and unless a product has been inspected and certified by a reliable agency, it is best not to buy it.

Activity. — Give reasons why you think every family should allow for some amusement when planning a budget.

Savings. — Saving really means going without something at the present time so that greater happiness may be had later. It does not mean doing without things just to put money in the bank. There is a need for systematic saving so that a family may safeguard itself against reverses. It is said that if one would save ten per cent of his income, he could safeguard his future.

By savings, it is possible for a family to own its home, one of the greatest joys in life. Savings give a family a security against financial reverses such as business depressions, unemployment, and meeting emergencies such as accidents and illness. Since the demand for education for children is greater now than ever before, parents and children start savings accounts for the education of the children.



SAFETY FIRST

When investing money, investigate. Safety should be the first and foremost consideration.

Investing Your Savings. — Savings should be invested and should be kept invested in such things as bring added income and enjoyment to the family. Just how to invest savings is an individual problem with a family or each member of the family. It is really a wise plan when a family has little or much money to invest to diversify the investments for safety. Some suggestions for investments are as follows:

Savings accounts in banks bring about three per cent and are considered safe and conservative. Make sure the bank is safe and reliable.

Insurance policies are of many types, some giving protection during life, as sickness and accident, some paying a sum to a beneficiary after death, and some paying a monthly income to the insured after a certain age. Before taking out a policy, investigate the different kinds and select the one from a reliable company which is most desirable in your case.

Real estate investments give rent but there is upkeep and depreciation of property. Lending money on real estate mortgages is considered wise.

The Postal Savings System gives certificates which pay two to two and one-half per cent interest, according to the amount invested.

Building and loan associations provide a regular systematic savings plan whereby people may purchase shares of capital stock and pay for them a little at a time either weekly or monthly. Be sure that the company is on a sound financial basis.

Stocks and bonds are bought outright. When we buy stock, it means that we have purchased part ownership in the company which sells the stock. If the company makes money, then the stockholders receive dividends or their share of the profit. When we buy bonds, it means that we lend money to be used by the government or a company which has security for our investments. Government bonds are quite safe but pay a low rate of interest.

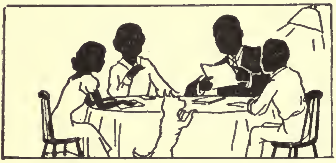
Before the family makes any kind of an investment, know the investment plan thoroughly and secure advice from some reliable source.

An Education. — Money may be invested in a college education or educational training.

Household Capital. — Money may be invested in things such as good rugs, paintings, furniture, and labor-saving devices. Consider what household investments will bring the most satisfying returns.

Activity. — List several reasons why the average family should save 10% of their income. How much life insurance is considered about the right amount for a family of four with an income of $1800 to carry? Which member or members should carry the insurance? Why?

Sharing in the Economics (ē-kō̍-nŏm′ĭks) **of the Family.** — Every member should be made to feel his or her part of the household and part of the expenditures of the family. It is a wise plan for a family to devote one evening a month to adding bills, paying bills, and determining whether they are living within their budget. It will help every member to be more careful in spending money. If you budget at home, it will help you at school. To be economically independent gives every member of the family a feeling of self-respect and importance in the family and in the community.



PLANNING THE BUDGET

A wise plan is for a family to devote one evening a month to checking the budget to determine if they are living within their means.

SUGGESTED CLASS PROBLEMS

1. What work should you do without pay in the home? For what work should you be paid?
2. Explain how a budget may make a home a happier place.
3. Write a composition telling how your family could get the most enjoyment from a hundred dollars.
4. Discuss the advantages of planning in advance how to spend one's money.
5. Explain how a budget is used by the United States government.
6. Let the class demonstrate and discuss any method of keeping expense accounts that has been useful.
7. Plan the ideal expenditure of your family for a week. Compare this plan with the one used.
8. What plans can you suggest to enable a family to have a vacation once a year?
9. Discuss the contribution which the mother makes to the family income.

10. Make a study of the operating expenses of an average family. List those which are necessities and those which are luxuries.

11. To how many organizations can the average family afford to belong?

12. Show by actual figures how the family can increase its income by making garments, making over garments, canning fruit, baking, and making gardens at home.

13. Make the correct divisions of these family yearly incomes: \$1000, \$1500, \$2000, and \$2500.

14. In the case of each of the above incomes, how would you divide the 15% clothing budget for a family of a father, a mother, a girl in the twelfth year high school, a boy in the sixth grade, and a girl in kindergarten.

15. Give reasons why each member of a family should coöperate by keeping personal accounts and by helping to keep the family budget.

HOME PRACTICE

1. Help to plan and keep a budget for the family for a month.
2. Study with the family different kinds of saving investments.

SELECTED REFERENCES

Abel, Mary H., *Successful Family Life on the Moderate Income,* J. B. Lippincott Company.

Donham, S. Agnes, *Spending the Family Income,* Little, Brown and Company.

Friend, Mata R., *Earning and Spending the Family Income,* D. Appleton-Century Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow,* Allyn and Bacon.

Justin, M. M., and Rust, L. O., *Problems in Home Living,* J. B. Lippincott Company.

Trilling, Mabel B., and Nicholas, Florence W., *The Girl and Her Home,* Houghton Mifflin Company.

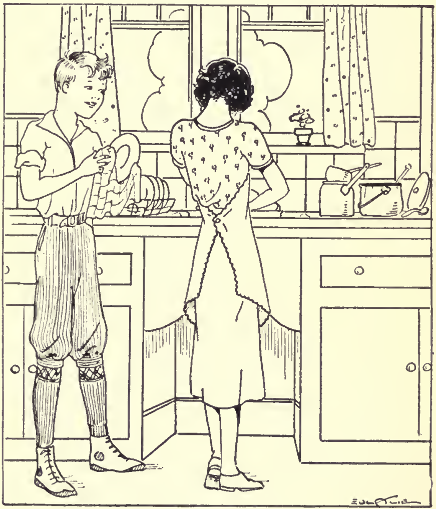
CHAPTER XX

HELPING AT HOME

You have been learning how to plan and finance a home in order to make it attractive and a pleasant place. Regardless of how well-planned and well-financed the home may be, it will not remain attractive and give rest and comfort if it is not well-kept. The care of a home is really interesting and not difficult if you take the right attitude and each member of a family is willing to do his or her share and does it.

What Care Does a Home Need? — Did you ever stop to think what daily, weekly, and occasional housekeeping duties must be done by someone to keep your home clean and in order? Suppose you write them down under the three headings: daily, weekly, and occasional care. Under daily care you will include cleaning and dusting the rooms, caring for the bathroom, preparation and serving of meals, washing and drying dishes, and making beds; weekly care includes the weekly cleaning, taking care of cleaning tools, and laundering; occasional care includes extra cleaning, waxing floors, washing windows, washing bedding, and innumerable other tasks.

Just as we learned in Chapter XIX that large organizations budgeted their money to operate efficiently, so they plan their time to take care of every activity to conserve their time and movements. Likewise the family, to accomplish all the daily, weekly, and occasional work, requires the same kind of efficiency and skill from every member in the management of the home. The home may be kept attractive and clean without its care being a burden if each coöperates. The care of the home should not fall upon any one member. Have you ever thought of the work which your mother, as manager of the home, must do each day in the home? Do you think that it is fair for a mother to have to assume the entire responsibility of managing the home? Every member should have a share in caring for the home. When each member does a part with a cheerful and helpful attitude, the care of the home becomes a pleasure.


Another Kind of Homework

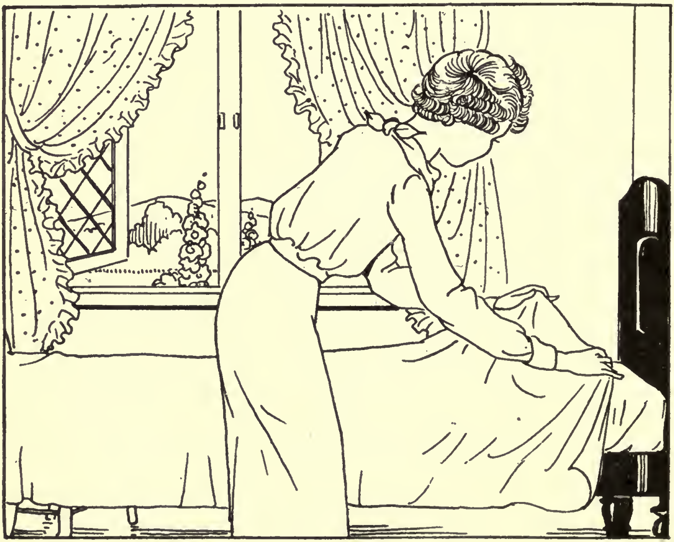
Activity. — Explain how the idea used by the modern high school, operating on a schedule, could be applied to a home? List its advantages and disadvantages.

Sharing the Work. — Every girl and boy can share in the housekeeping responsibilities with the mother by caring for his or her own room and assuming a responsibility for other duties. When you are going to school, of course you must start from home at a certain time. You learned in Chapter II, Spending Your Time and Money, that you should have a definite time for rising in order to keep yourself attractive and well-groomed and to help with certain household duties in order to avoid rushing and wasting time. Your chief duty will probably be the care of your own room. Before you go to school, your room should be put in an orderly condition, for your own enjoyment and if unexpected guests come. The same is true of every room in the home.

One of the ways by which you can save time in the morning is to put away things the preceding night, and plan and arrange your clothing and accessories to be worn the next day. Leave your desk and dresser in order each night before going to bed.

Caring for Your Bedroom. — A girl's own room should be her joy and pride. If two girls share the same room, both should be equally interested in the appearance and care of it. One of the ways in which you may help your mother is to care for your room every day. If there is some household help, you may be relieved of some of the cleaning.

Daily Care. — 1. Air the bedroom every day. As soon as you get up in the morning, throw all of the covers back over the foot of the



Before You Go to School

bed and spread them over some chairs. Open the windows wide and let the bedding air while you get ready for school and eat breakfast.

2. Open the closets and allow them to air.

3. Make the bed before you go to school. Place a mattress pad on the mattress for protection and comfort. This may be a quilted pad, a blanket, or a quilt. Place a sheet, right side up, over the mattress pad. Stretch it smoothly and tuck the ends in firmly, then fold the sides in straight, making a neat corner. Place the top sheet, wrong side up, over the first sheet. Pull it smoothly and tuck it in firmly at the bottom. Place the blankets or warm covers over the sheet. Put them on straight and smooth, and tuck in firmly at the bottom. Fold the top sheet, at the head of the bed, back over the end of the covers. Shake the pillows and place neatly on the bed. Place the bedspread over the covers and arrange neatly.

4. Pick up all clothing, papers, and books and put them in their proper places.

5. Arrange your dresser in a neat and orderly manner.

6. Dust your room if necessary.

Weekly Care. — The bedroom must have a general and thorough cleaning once a week, probably on Saturday morning.

1. Remove all bedding from the bed. Put it out-of-doors to air. If impossible to do this place it on chairs in another room. Cover the mattress with paper.

2. Arrange the dresser drawers and closets in order. Clean them if necessary. Have a place for everything and keep everything in its place.

3. Remove all articles and covers from the dresser. Dust them, place them together, and cover with paper.

4. Take the small rugs out-of-doors and clean.

5. Brush down the walls.

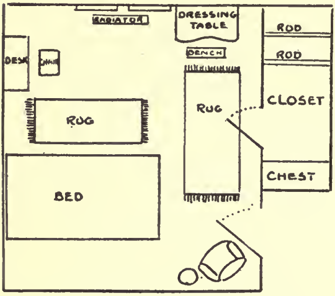
6. Wipe off or clean the windows.

7. Turn the mattress back and wipe off the bed and springs.

8. Dust the woodwork.

9. Dust all of the furniture.

10. Clean the floors.
11. Make the bed, changing sheets and pillow cases.



A CONVENIENT ARRANGEMENT

Attractiveness and comfort, desirable qualities of a bedroom, generally result if a room is conveniently arranged.

12. Put down the rugs.
13. Remove any dust from the furniture.
14. Put on clean dresser covers, if necessary.
15. Replace small articles on dresser.

Activity. — Draw a floor plan of your own bedroom. Make any changes in the plan to make your room more livable. Describe ways of arranging articles in dresser drawers to make them most convenient.

Daily and Weekly Care of Other Rooms. — If a home is to be kept orderly and clean, there is work which must be done daily. You can help to do your share because the work does not differ greatly from that in caring for your own room. The living room, dining room, and other bedrooms would be aired, cleaned, arranged, and dusted as your own room.

AT LEAST ONCE A WEEK

The *kitchen* should be the most orderly and clean room in the house because much of the work takes place in it and the food is prepared there. Keep the cupboards in order daily by putting each article back in its place after using it. The icebox, cupboards, stove, breadbox, and garbage pails should be thoroughly cleaned once a week in addition to the daily cleaning.

Linoleum. — Printed linoleum should be kept varnished or shellacked. Inlaid linoleum should be varnished or waxed. If very much soiled, wash with soap and water, a small part at a time. Wipe dry. Wax lightly and polish with a weighted brush occasionally.

Tile and Brick. — Clean with stiff brush and scouring powder. Do not use much water.

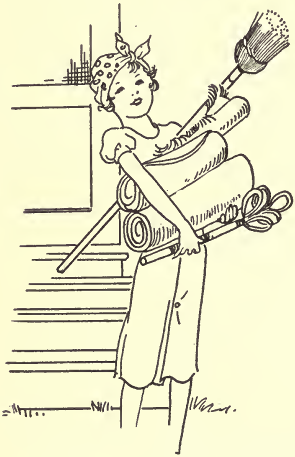
Painted Surfaces. — For ordinary use, wash with damp cloth and mild soap. For soiled woodwork, use 1 quart warm water and 2 tablespoons kerosene, or a few drops of ammonia. Wipe with a dry cloth.

Keep the *bathroom* clean and orderly. If you fold your towels before placing them on the rack, keep your clothing out of the bathroom, and clean the bowl or tub after using it, you are doing your daily share and also helping to train other members of your family, especially smaller children, to do their part. Besides the necessary daily cleaning, on the weekly cleaning day, wipe down the walls, clean the medicine cabinet, thoroughly clean the bowl, tub, and closet, polish the metal pieces, as faucets, clean the mirror, wash the drinking glass, supply fresh soap and toilet paper, and put up clean wash cloths and towels for each member of the family and any guests. Always leave the bathroom as clean and as orderly as you would like to find it.

A FINGERPRINT EXPERT

Hints for the Occasional Cleaning. — Whether the cleaning is weekly, monthly, or seasonal, some suggestions for cleaning the walls, floors, and furnishings will help to make the work easier and save your time. Remember that sunshine and fresh air are nature's best purifiers and better than any which we can buy at a store.

Windows. — Remove paint spots or putty with a safety razor blade. Wash the windows with warm water and soap. About 2 tablespoons of kerosene to a quart of hot water gives a good polish to the glass. Polish with soft lintless cloths, newspapers, or chamois.



To the Sunshine and Fresh Air

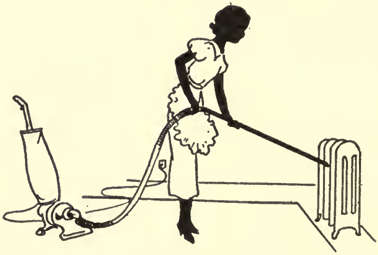
Walls and Ceiling Covered with Paper. — Brush lightly with a clean cloth over a broom, using even strokes. Clean soiled places with art gum and grease spots with French chalk or cover with blotting paper and hold a warm iron over it.

Walls with Calcimined or Stucco Finish. — Brush lightly with a soft cloth over a broom or brush. As these walls are difficult to clean, change the cloth often.

Walls with Sanitas or Painting. — Wash small surface at a time with cloth wrung from soapy water. Wipe with cloth wrung from clear water. Dry with clean, dry, lintless cloth.

Woodwork, Enamel. — Wash with water and ammonia; dry. If badly soiled, use whiting or Bon Ami. Wipe with cloth wrung from clear water; dry.

Hardwood Finishes and Floors Waxed, Oiled, or Varnished. — Dust the woodwork. Wash a small area with cloth wrung from a recommended commercial cleaner.



At Least Once a Month

Register and Radiator. — Register: Clean with a brush, and dust with an oiled cloth. Cover while cleaning the room. Radiator: Place several layers of newspaper under radiator. Clean by using vacuum cleaner under radiator or a brush or with a soft cloth fastened over a flat stick.

Fireplace. — Brush ashes back into fireplace and then into opening of ash pit. If there is no ash hole, spread dampened newspapers on hearth and remove ashes to paper. Clean the andirons.

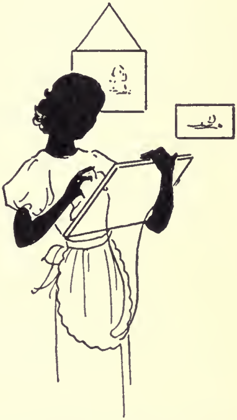
Shades. — Run the shade to the top of the window. Remove from the window. Lay on the floor or on a smooth surface and clean with art gum, using lengthwise overlapping stroke. Remove gum with cloth or brush.

Carpet or Larger Rugs. — Clean with a vacuum cleaner. If there is no vacuum cleaner available use a carpet sweeper or broom. If there are spots, wash spot with warm soapy water and dry thoroughly or use a good commercial cleaner.

Matting. — Sweep the matting thoroughly. To clean matting use cloth wrung out of ammonia and clear water. If there are spots, cover them with chalk mixed with turpentine, and let remain two days, then brush off.

Draperies. — Clean with a vacuum cleaner, leaving them hanging or laying them flat on a surface. If there is no vacuum cleaner, hang them out of doors and brush.

Pictures. — Clean behind the picture with a brush. Clean the frame with a soft, dry, clean cloth. Wipe glass with damp cloth and polish with dry, clean cloth.



PICTURES NEED CLEANING

Lamp Shades. — Brushing or cleaning with a suction cleaner are satisfactory methods for almost all shades which are not washable.

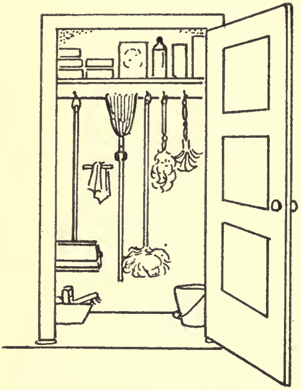
Books. — Loosen dust from binding by clapping two books together. Close book and wipe edge of leaves and cover with a soft cloth.

Leather. — Make a lather. Clean small area at a time and dry carefully. If signs of wear appear, apply lemon oil with a soft cloth. Rub with soft, dry, clean cloth.

> *Activity.* — Make a list of the furnishings in a home, which you think need occasional care. What kind of treatment would you use for each?

The Care of Tools for Household Work. — Take the proper care of the articles used in cleaning in order that they will give better service and last longer.

Brooms. — Use alternate sides so that it wears evenly. After sweeping, leave it clean and ready to use again. Always hang up a broom; do not allow it to rest on the bristles.



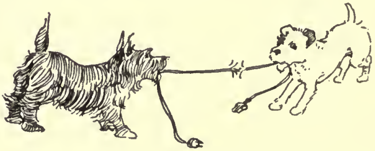
The Care of Household Tools

Brushes. — Wash in warm, soapy water, rinse, and dry thoroughly. Brushes with stiff bristles may stand on bristles to dry, but those with soft bristles should stand so weight is taken off the bristles.

Mops. — Wash in hot soapy water, rinse well; shake and dry thoroughly in fresh air and sunshine.

Vacuum Cleaners and Carpet Sweepers. — After using any type of cleaner, open according to the type of cleaner, empty dust container and burn contents. Clean the brushes. Oil the motor according to manufacturer's directions. Always wind the cord smoothly before putting vacuum cleaner away.

Electrical Appliances. — Always keep toasters, electrical cookers, and irons of any type clean. Keep the cords in perfect condition and do not allow them to kink or knot. Care should be taken not to step on cord or allow it to become water soaked. Always turn off the electric current before inserting the plug into the appliance to be used. This will make the appliance wear much longer. Disconnect any electrical appliance, especially an iron, when you have finished using it, for safety, because the switch may not be dependable.



Take Care of Electrical Cords

Know How to Select and to Use Real Labor-Saving Devices. — Each year the average family adds some equipment for making the work easier in the home. In making such purchases you must be practical because stores offer so many new and novel articles. Not only the cost of the article is to be considered but the expense of operation, upkeep, and repairs.

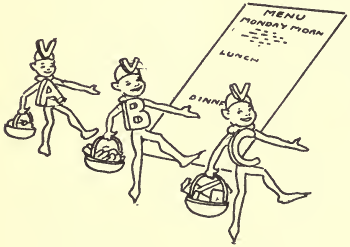
Examination and careful study should precede all purchases made of the so-called labor-saving devices. Investigate the housekeeping equipment on the market by visiting reliable stores, attending exhibits, observing demonstrations, reading articles in good home-maker's magazines, and talking with persons who are keeping house. Then determine factors which would influence your choice in buying any of these appliances. Before buying, you will make a better purchase if you consider seriously such questions as these: What will this article do for me or the family? Why am I buying this article? Do I know that it is the best of its kind offered on the market? Will it save both time and effort? Is it simple to operate? Is it easy to take care of? Will I use it often enough to justify its purchase? Is the price reasonable for the article?

A LABOR SAVER
Learn to select real labor-saving and time-saving devices.

Activity. — Let each member of the class study a different labor-saving article, using the suggestions mentioned here, and report his findings.

Let us remember that every surface at which we work should be the correct height to help us conserve effort and to keep a correct posture. What average height is best for an ironing board?

Helping with the Meal Service. — Have you ever heard your mother say, "I shouldn't mind keeping house if it weren't for planning the meals"? No doubt one of the best ways for you to help in the home is to plan some of the meals. Plan the menus so each will furnish the right diet for the family. Remember that you must keep the family food allowance within a certain cost limit. There are many problems in feeding the family: buying the right kind of food, preparing the food, serving the meals, and cleaning up afterwards.



Planning the Meals

A well-planned meal is called a balanced meal. This means that it includes a proper combination of food elements: carbohydrates, proteins, fats, minerals, and vitamins.

Planning the Meals. — A wise choice of foods for any meal is based upon a knowledge of their composition. You will be able to make a wise selection of foods if you learn which foods build and repair the body, regulate its condition, and supply heat and energy.

Although many books have been written on foods, which you may use in planning meals, a very brief summary of the classifications of foods and some suggestions for menus will help in selecting foods and preparing balanced meals for the family. A balanced meal is made up of a proper combination of food elements: carbohydrates (kär′bō-hī′drāts), proteins, fats, minerals, and vitamins, needed by the body to enable it to grow, build tissue, and keep warm and well-regulated. Let us define these terms.

Carbohydrates are the fuel foods since they furnish the energy for the functioning of the body. They are composed of carbon, hydrogen, and oxygen.

Proteins build new tissues and repair the old living tissue. They are made up of carbon, hydrogen, oxygen, and nitrogen.

The *fats* are the chief fuel foods because of their concentrated form; they produce heat and energy. Minerals, consisting chiefly of calcium, iron, and phosphorus, are important because they aid in the building of the body and in the general functioning.

Vitamins, an almost new set of food elements, are regarded as the protective, regulating, and growth-promoting elements. At the present time, seven vitamins are known to exist. These are Vitamins A, B, C, D, E, F, and G. Vitamin A, very valuable in assisting growth, is found chiefly in yellow vegetables, as carrots, sweet potatoes, egg yolks, milk and cream. Vitamin B, mostly for growth and health, appears in cereals, nuts, fruits, beets, spinach, cabbage, and meats. Vitamin C, chiefly protective and a preventive of scurvy, is important in the diet of children. C is found in fresh fruit, raw leafy vegetables, raw milk, and tomatoes. Vitamin D, important for the preservation of teeth, is found most often with Vitamin A, and in fish. Vitamins E, F, and G are preventives. E appears in whole wheat and green lettuce, F in whole wheat, and G in green leafy vegetables, milk, and bananas.

Classification of Foods. — In considering the foods for a balanced meal and to meet the needs of the body, you may classify them as in table on page 368.

Planning Menus. — Some suggestions are given here for helping you in menu planning.

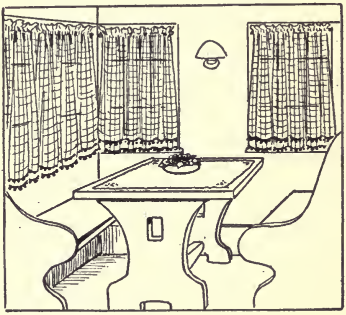
1. Plan meals for the day or for several days.
2. For everyday living the meals for most families should be served in two courses.
3. The most desirable diet contains milk, butter, whole cereals, fresh vegetables, green leafy vegetables, and eggs.
4. Use foods on hand, or left-overs, attractively served.
5. Select appetizing foods.
6. Select foods of contrasting flavors and variations.
7. Combine moist and dry foods in each meal.
8. Use sweet foods at the end of the meal.
9. Include plenty of milk in cooking as well as for drinking.
10. Plan how to serve the meal attractively.

PURPOSE OF FOOD TO THE BODY	KINDS OF FOOD ELEMENTS	FOODS RICH IN ELEMENTS
1. Protective Foods: For proper health and growth	Minerals: Iron Calcium Phosphorus Vitamins	Milk Fruits Eggs Cereals Liver Fish Yeast Butter Fresh vegetables
2. Building Foods: For repair, and building new tissues	Protein Minerals: Iron Calcium Phosphorus Vitamins	Milk Eggs Meat Cheese Fish Nuts Cereals Fresh vegetables
3. Regulating Foods: For keeping the body machinery in good order	Minerals: Iron Calcium Phosphorus Water Vitamins	Milk Fruits Vegetables Eggs Cereals Water
4. Fuel Foods: For supplying heat and energy	Fats Carbohydrates	Bread Butter Fats Candy Pastry Jams and jellies Cereal grains Potatoes

Activity. — Plan a weekly menu for your family, keeping the food allowance within a certain cost limit. What suggestions did you remember for planning meals? List other ways in which you could help your mother.

Setting the Table. — Regardless of the manner in which a family lives, each one can help to make the meal a pleasant one. The appearance of the table and the food is of great importance.

Attractive linen, dishes, and a simple decoration will give an appetite to almost anyone who sits at the table. The selection of linen for the table depends upon the type of meal to be served. Lunch cloths, runners, doilies, or tablecloths may be used. Try to choose colors for the table that are harmonious, just as you did in selecting clothing and furnishings for the house. A bowl of flowers or a growing plant such as a fern adds attractiveness to the table. This should be low, so it will not obstruct the vision of the persons at the table.

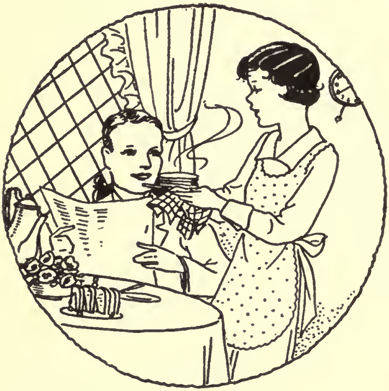


A BREAKFAST NOOK

Attractive, clean linen and a simple center decoration add much to a breakfast, luncheon, dinner, or supper.

A "cover" consists of the table space allowed for each individual. Covers should be arranged opposite each other, and each should be 22 to 30 inches. The plates and silver are placed one inch from the edge of the table, the silver laid in the order of service, the silver for the first course being farthest from the plate. The usual arrangement for a cover is as follows: place the knife at the right of the plate with the sharp edge turned toward it, the spoons, with bowls up, next to the knife, the forks on the left side of the plate, the glass at the tip of the knife, the bread-and-butter plate at the tip of the fork, with the butter spreader on the plate parallel to the edge of the table, handle toward the right, or parallel to other silver, and the napkin to the left of the fork with the open corner toward the plate. Individual salts and peppers may be placed above the plate in line with the glass for each cover or between covers.

The dining room should have a comfortable temperature at meal time, adequate fresh air, and should be free from odors of the kitchen. Before a meal, shades and curtains should be properly adjusted and chairs arranged around the table with the front edge of the seat just touching the cloth.



THE DAUGHTER SERVES

A daughter or son may serve the family and permit the mother to remain seated at the table.

Immediately before the meal is announced, glasses should be filled three-fourths full of water, butter should be placed on the bread-and-butter plates, and jelly, pickles, olives, celery, or crackers put on the table.

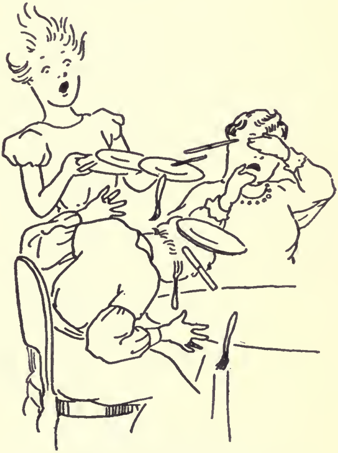
Serving the Meal. — If possible, a hostess should not leave the table during the meal. An older daughter or son may do the serving. Quietness, speed without haste, and thoughtfulness of the wants of others are good qualities of table service.

The three types of service generally used are Russian, English, and compromise, which have been called formal, informal, and semi-formal.

The Russian service is used for formal occasions. All food is served from the kitchen in individual portions or may be served from the side by a waiter.

The English service, or family style, is best suited to the average family where there is no maid. All food is served at the table by the host and hostess. The host usually serves the meat and vegetable courses and the hostess the dessert, salads, and coffee, or the dishes of food may be passed.

The compromise service is a combination of the Russian and English service, and is used for the informal meal. The main course is usually served at the table, while the soup, salad, and dessert are served from the kitchen. This type of service is best suited to the family having a maid to aid in serving the meals.



A Dish Stacker

Order of Serving. — As the guests go to the table, the hostess assigns each guest to his chair at the table. In a home where the hostess has no assistance in serving, she sits at the end of the table nearest the kitchen door. If the hostess is waiting on the table, she serves the one at the right of her place first. If the host serves, the hostess is usually served first, then after her, the person at her right, whether man or woman. With two waitresses, as at a formal dinner, one begins with the hostess and continues to the right and the other begins with the woman guest of honor at the right of the host and continues to the right. Usually a woman guest is seated at the host's right and a man guest at the right of the hostess. A guest should never be served first, and then asked to pass a plate beyond her.

Suggestions for Serving. — The proper service to the needs of guests will make it unnecessary for them to ask for water, butter, rolls, or sugar. Serve all hot foods on warmed plates and cold foods on cold dishes. Remove everything pertaining to one course before the next one is served; first, the main dishes;

second, the used china, silver, and glasses; and third, the unused silver. Generally pass, serve, and place all food at the left of each person, using the left hand, except beverages and extra silver which are placed at the right, using the right hand. Remove all dishes except beverage containers from the left of each person. Do not pile or stack dishes one on top of the other. Carry a dish in each hand when removing them. Keep the same order for removing dishes as was used in serving the people at the table. Be sure to remove all of the dishes from one person before going to the next one. Refill glasses about three-fourths full; do not lift them from the table when refilling.

Acitivity. — Plan a menu for a class party, for a picnic, for an informal luncheon. Draw a diagram to show how you will set the table for the luncheon.

Cleaning Up after a Meal. — Cleaning up after a meal is just as necessary as serving the meal. It is as easy as serving the meal if a few directions are continually observed, soon becoming habits.

1. Before a meal, soak dishes that have contained dough, batter, egg, or starch in cold water, those that have held sugar or syrup in warm water.
2. As food is lifted, wipe all greasy pans with paper.
3. Collect dishes to be washed; scrape and pile all of a kind together and place on the right of the dish pan.
4. Place dish pan on right, rinsing pan on left; wash dishes in hot soapy water, rinse in clear, hot water, putting the clean dishes on the left of the rinsing pan.
5. Observe this order of washing: glasses, silver, cups and saucers, plates, serving dishes, and pots and pans.
6. Do not put bread boards in water. Scrape off dough carefully, clean with damp cloth and dry well.
7. After all dishes are wiped, put them away.
8. Clean stoves and wipe with oiled rag.

9. Wash table tops.
10. Wash dish pans, rinse, and wipe well.
11. Wash and rinse dishcloths and towels, stretch them to dry.
12. Scour and clean sink.

Activity. — Mary and Jane offered to serve an informal dinner for their parents and five other couples. List the things that they should remember in serving and in cleaning up after the meal.

SUGGESTED CLASS PROBLEMS

1. How should girls dress when helping to clean the house? Why?

2. Let the class discuss the advantages of keeping a home well cared for and in order.

3. Make a list of suggestions for taking care of your own room.

4. Draw a plan for an orderly, well-kept linen closet.

5. What must be done every day to keep your home in order?

6. Outline a usable plan for keeping the bathroom and equipment clean, through the coöperation of all of the members of the family.

7. Describe the methods which would be most effective in cleaning the woodwork, floors, walls, and windows in your classroom.

8. What do you think of using soaps or cleaning powders, which are hard on your hands, on woodwork and floor coverings?

9. Read and report on some current magazine articles which are real aids for housekeeping.

10. Make a list of labor-saving devices for each room of the house. Find out the average cost of each. Discuss the advantages of each.

11. Let the class name the values of making a schedule for keeping the home neat and in order.

12. Plan with your mother to take charge of some part of the housekeeping for a period of weeks, such as meal planning, meal serving, or cleaning the house. Report to the class the time spent and the results.

13. Discuss and make a schedule for all the housekeeping duties that must be done to keep a home. Be sure to include all of the members of the family.

14. Plan for your family an interesting and well-proportioned menu for each meal for a week. List the factors which must be considered in making this plan.

15. What methods of marketing do you have in your locality? What types of stores are there? Do they offer exhibits or demonstrations of food which would help in meal planning and serving?

SELECTED REFERENCES

Abel, Mary H., *Successful Family Life on the Moderate Income,* J. B. Lippincott Company.

Bailey, N. B., *Meal Planning and Table Service,* Manual Arts Press.

Greer, Carlotta, *Foods and Home Making,* Allyn and Bacon.

Harris, J. W., and Lacey, E. V., *Everyday Foods,* Houghton Mifflin Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow,* Allyn and Bacon.

Justin, M. M., and Rust, L. O., *Problems in Home Living,* J. B. Lippincott Company.

Lutes, Della T., *The Gracious Hostess,* Bobbs-Merrill Company.

Matthews, Mary L., *The House and Its Care,* Little, Brown and Company.

Rose, Mary S., *Feeding the Family,* The Macmillan Company.

CHAPTER XXI

HELPING WITH THE CHILDREN

"So for the mother's sake the child was dear,
And dearer was the mother for the child." — *Coleridge*

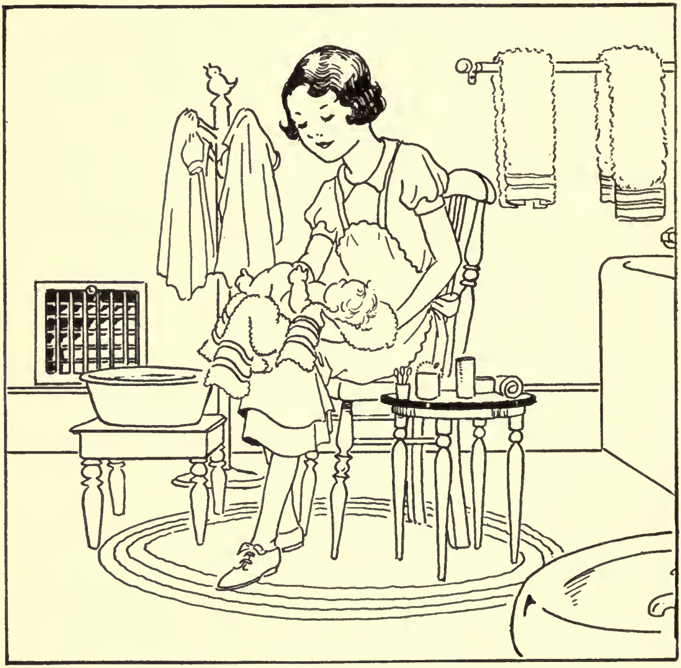
One of the main purposes of a home is to rear babies so they will become happy, healthy, and useful boys and girls who will be desirable men and women. During infancy, from birth to two years, and the pre-school period, from two years to five years, a child makes its most rapid growth and forms its habits of character and health.

Little children learn by natural instincts, one of which is imitation. They admire grown-up boys and girls and try to do the same things in the same way as older ones. Children like to be treated as grown-ups; to be treated with courtesy, instead of being scolded or frightened. As a baby or little child is too young to realize what is best, child guidance is necessary. If there is a child in your home, you can help your parents to guide it, and if not, there is always a little cousin, friend, or neighbor who needs your interest.

As the training received during childhood has such a marked influence on later life, everyone needs to learn how to care for babies and children as suggested in this chapter.

Keeping the Baby Well and Happy. — The correct care of the baby is largely dependent upon the mother, but you can do much to help a mother in her daily schedule. A baby, like everyone, is happy if he is well. As we learned in the first chapter, it is easier for us to keep well if good habits of health are formed; it is so with a baby.

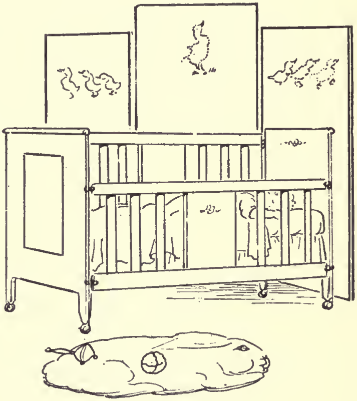
Bathe the Baby at a Regular Time Daily. — For the first two weeks a sponge bath is given, then a tub bath. Always give the bath before the feeding. Make complete preparations before undressing the baby. Have the room comfortable, about 72 degrees temperature, and free from drafts; the water should be warm, about 98 degrees. Have near at hand the small tub of water, washcloths, soft towels, a blanket, pure soap, pure talcum powder, vaseline, absorbent cotton, absorbent cotton rolled on toothpicks, and the baby's clean clothes ready to slip on.



THE DAILY BATH

Before undressing the baby, cleanse the nostrils with the twisted absorbent cotton on toothpicks; the ears on the outside only; the eyes with a solution of boric acid. Wash the face and scalp with soap and water. Then quickly soap and rinse the body, keeping the back well-supported. After removal from the tub, lay the baby on a blanket and pat the skin dry. Put on the diaper and clothing with as little motion as possible; let the baby lie on the lap (until he is old enough to sit entirely alone) and draw the clothing up over his feet.

Feed the Baby at Regular Intervals by a Clock Schedule. — Although the very best infant food is the mother's natural milk, it is not always possible for a mother to nurse her baby. Then an artificial food must be provided. Be sure the milk is fresh and pure, and the utensils clean and sterilized. For bottle feeding warm the milk to body temperature by setting the bottle in warm water just before feeding time. A regular schedule for feeding a baby may be secured from a physician or in bulletin form from the government.



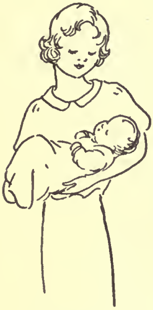
THE BABY'S BED

Every baby should have some kind of a bed for his own.

Give the Baby Plenty of Pure Water to Drink. — Boil the water and allow it to cool. For the first few weeks give the water from a spoon; then later from a cup. Give the water about halfway between feeding times and just before the baby's bath.

Put the Baby to Sleep in a Quiet and Well-Ventilated Room. — If the baby cannot have a separate room, he must have a bed of his own, because a baby should never sleep with any other person if it can be avoided. For the first weeks he may sleep in a clean clothes basket made into a bed, then a bed or crib should be provided. Clean and air the baby's bed every day.

Put the baby to sleep at regular times each day without any special attention, such as rocking. The amount of sleep required by babies is somewhat as follows: two to three months, eighteen to twenty hours; six months, fifteen to sixteen hours; one year, fourteen to fifteen hours; two years, thirteen to fourteen hours.



HANDLE WITH CARE!

Change the Baby's Wet Clothing Immediately. — Wash and dry the skin carefully before putting on the clean, dry diaper.

Activity. — Find a picture of a room in which you think a baby could sleep well.

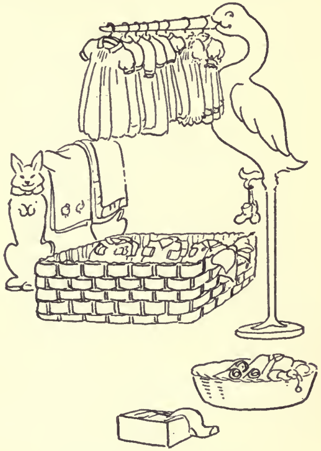
Give the Baby Fresh Air and Sunshine. — After a baby is three weeks old he should be out-of-doors every day unless the weather is unpleasant or the baby is sick. It is advisable in pleasant weather to have the baby take his nap out-of-doors. Dress the infant right, protect him from the winds and his eyes from the sun.

Handle the Baby Carefully. — Handle a baby as little as possible. It is a great temptation to fondle a baby, but one must allow him to develop as naturally as possible. Avoid excitement, loud noises, and harsh sounds around a baby. To lift a baby grasp the clothing at the feet with the right hand and slip the left hand beneath the infant's body and head. Then raise him upon your left arm with his head lying against your left shoulder and his body against you with your arm well under his shoulders and body. Do not encourage a baby to stand before his legs are strong.

THE BABY ENJOYS TOYS

Give the Baby the Right Kind of Toys. — Simple toys, with no sharp edges or points, not woolly, not small enough to be swallowed, and with unremovable paint and washable, are best. Do not allow a baby to have a pacifier or to suck his thumb, as it is unhealthy and will cause deformity of the mouth and crooked teeth. Always select those toys which will help to keep the baby well and happy.

Activity. — Make a list of the right kind of toys for a baby. Give reasons for your choice. Name toys which you could make for a baby.



The Baby's Layette

A layette is a selected group of garments which are considered necessary to clothe a baby.

Clothe the Baby Properly. — Plan the clothing for comfort, which demands that all garments be dainty, durable, simple in design, and allowing freedom of movement, easy to take off and put on, and easily laundered. The kind and amount of clothing worn by the baby depends upon the climate, changes in the weather, and the time of the year. Handmade garments in white with little trimming are best for the wee one.

The Layette (lā-ĕt′). — This is a selected list of garments necessary to clothe the infant. Even with a layette as large and complete as given here, daily laundering is necessary to keep a baby clean, warm, dry, and dainty.

4 abdominal bands
4 shirts
4 dozen diapers
4 nightgowns
4 flannel petticoats
4 cotton petticoats
6 plain dresses
2 fancy dresses
2 kimonos
2 jackets or sacks
4 pairs stockings
3 pairs booties
6 bibs
1 shawl hood
2 blankets for indoor use
1 blanket for outside use
4 sheets
2 sanitary protection pads

Appropriate Materials for the Baby's Clothing. — Certain materials are adapted to the purpose which each garment in the layette serves. The following list of soft, light-weight yet warm and durable fabrics will help in the selection.

FABRICS MOST SUITABLE FOR INFANTS' CLOTHING

Name of Fabric	Kind of Fiber from Which Fabric Is Made	Type of Garment for Which Fabric Is Suited
Albatross	Wool	Coats
Batiste	Cotton	Dresses, caps
Bird's eye	Cotton	Diapers
Bedford cord	Wool, silk, cotton	Coats
Canton flannel	Cotton	Diapers
Cashmere	Wool	Sacks
Challis	Wool	Sacks
Crêpe de Chine	Silk	Caps, sacks
Eiderdown	Wool and cotton	Baby-bunting, robes
Flannel, baby	Wool, cotton and wool, silk and wool	Gertrudes, kimonos
Flannel, outing	Cotton	Gertrudes, gowns
Handkerchief linen	Linen	Dresses, bibs, gertrudes
Longcloth	Cotton	Dresses, gertrudes, gowns
Nainsook	Cotton	Dresses, gertrudes, gowns
Stockinette	Cotton	Diapers, gertrudes

Activity. — Select a picture of a layette which you think would be appropriate for an infant. Collect samples of materials suitable for clothing for the baby. Name the garment for which each is appropriate.

Making the Layette. — For making a layette it is advisable to purchase a layette pattern, which contains all of the pattern pieces for the different garments and complete instructions for making each. Many times a complete layette pattern may be secured from a welfare organization, such as the Red Cross Society. The patterns are so cut that the garments can be worn by the average baby for about a year. Naturally the garments are roomy at first, yet not too large to be ill-fitting. In planning, cutting, and making any of the garments of the layette, use the same suggestions as those used in any other garment (Units III and IV), keeping in mind these helps for baby clothes.

Seams. — The most appropriate seam used on baby flannels and the heavier fabrics is the flannel seam, which is a plain seam finished by pinking the edges and catch-stitching them flat to the garment on the wrong side. For the thin and lightweight materials the French seam, made as narrow as possible for service, is the most appropriate.

The seams may be made by hand, using the backstitch (page 277) if the garment is handmade, or they may be made by machine.

Sleeves. — All rough edges must be finished. In the kimono or raglan style, the seam is made the same as the side seam, depending on the weight of the fabric. For the set-in-sleeve, a hand-hemmed binding makes a neat finish.

Placket. — An opening is necessary in all babies' dresses because garments should not be slipped over the head when dressing. (Figure 120.)

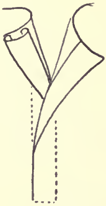


FIGURE 120. THE HEMMED PLACKET

The opening in a baby's dress is generally finished with a hemmed placket. Both the upper and lower edges are finished with hand-hemming.

Edge Finishes and Fastenings. — As each garment of the layette has its own typical edge finish and fastenings, these will be considered in the making of each garment.

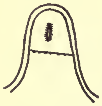
Abdominal Bands. — Abdominal bands are made of crosswise strips of white flannel six inches wide and twenty-seven inches long, with the edges pinked or turned to the right side and catch-stitched (page 257).

THE SHIRT AND DIAPER

Diapers. — Tear the material into the desired sizes and finish all raw edges with a $\frac{1}{4}$-inch hem (page 165).

Nightgown. — Finish similar to the nightgown which you made for yourself (pages 218 to 221). It is generally fastened by buttons and buttonholes (pages 202 to 205) or by washable ties.

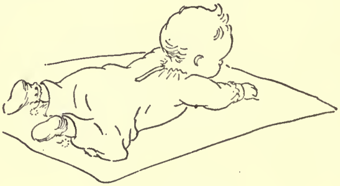
Gertrudes or Petticoats. — As the gertrude fastens on the shoulder with a button and buttonhole, make a fitted facing to reënforce the top of each shoulder. Finish the top edges of the light-weight nainsook petticoats with a narrow double binding (page 164) or a narrow facing (page 198) of the same material, and the flannel slip with a narrow binding or facing of nainsook or wash silk. Finish the lower edge with a two- to three-inch hem (page 165).



A SHOULDER FINISH FOR A PETTICOAT

The gertrude type of petticoat fastens on the shoulder. The top of each shoulder piece should be reënforced with a fitted facing.

Dresses. — The steps in making a baby's dress, however the finish may be varied, is similar to those in making any dress. If lace is used, sew it on so it turns back to avoid irritating the skin of the baby. Finish the lower edge with a two- or three-inch hem (page 165). Small flat buttons are generally used for fastening babies' dresses.



A BABY DRESS

Notice the hemmed placket in the back of the dress.

Kimono, Wrapper, or Sack. — These garments, primarily for extra warmth, are usually made with a fitted facing along the neck and front edges (page 220), which may be applied either to the right or wrong side and finished with a decorative stitch, fastened with washable ties.

GARMENTS FOR EXTRA WARMTH

Bibs. — The protective bibs are made of two pieces of material sewed together and interlined with a quilted pad, and fastened with ties in the back.

THE BABY-BUNTING

Wrapping Blankets. — The edges of any of these may be finished most attractively, by crocheting or blanket stitching all around the edges, or by a binding. It is advisable to consider which finish would be most suitable for the fabric used in the blanket.

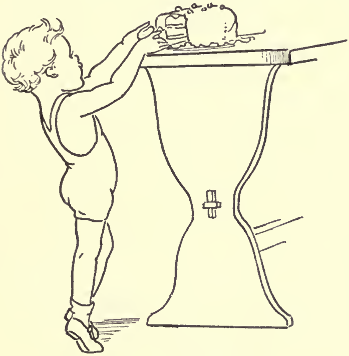
Activity. — Make some article of a layette. Estimate the cost.

What would the same garment cost ready-made?

Laundering the Baby's Clothing. — Daily laundering is almost necessary for some of the garments of the layette. They should be washed by themselves. Wash the white cotton garments with a mild white soap, boil thoroughly, rinse in two or three waters, and dry, preferably in the sun. If necessary, add a little borax to the soapy water, but never washing powders, as these may irritate the baby's skin. Carefully launder the flannels in lukewarm water and mild white soap. Starch and bluing should not be used for any of the baby's clothing. Press the little garments neatly.

THE DAILY DOZEN

Activity. — Describe how you would launder clothing for a baby. Why is starch not used?



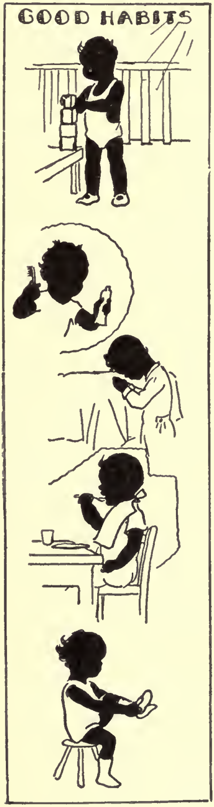
FOOD OF HIS CHOICE

Keeping the Pre-School Child Well and Happy. — As children learn by imitation, be sure to set a good example for them at all times. You can easily help any little child to form good health and character habits, so that he or she keeps well and happy. Here are a few suggestions which should aid in helping to care for small children.

Habits of Eating.

1. To eat a variety of foods and not make an entire meal of one or two kinds.

2. To eat foods proper for children and not food of their own choosing.



3. To eat plenty of fruits and vegetables every day.

4. To eat slowly and chew thoroughly; not bolt the food and wash it down with water.

5. To eat at regular hours.

Activity. — List the table manners which you would teach the pre-school child. How would you reward good behavior in a child 2 years old, 4 years old, and 6 years old?

Habits of Cleanliness.

1. To take a bath every day or at least twice a week.

2. To brush the teeth at least twice a day. To see a dentist at least twice a year.

3. To wash the hair once every week.

4. To keep the hands and face clean.

5. To wash the hands before and after eating.

6. To change all underclothing often, and always after each bath.

7. To change hosiery daily.

8. To have a regular bowel movement daily.

9. To cover the mouth and nose when coughing or sneezing.

Habit of Drinking Water.

To drink at least six glasses of water daily.

Habits of Exercise.

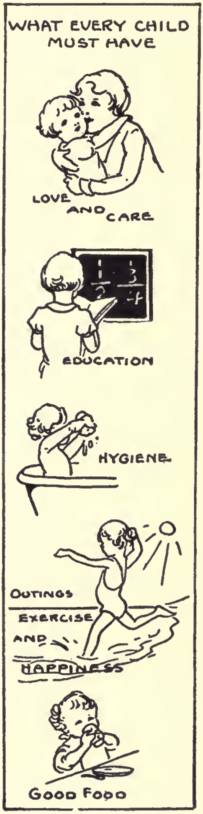
1. To play out-of-doors every day.

2. To avoid overexercise.

3. To have plenty of fresh air always. To keep the windows open at night.

4. To live out-of-doors in the sunshine as much as possible.

5. To sit, stand, and walk properly to develop a correct posture.



Habits of Rest and Sleep.

1. To rest a while each day in the afternoon.

2. To go to bed early at a regular hour every evening and secure ten or more hours of sleep.

Habits of Clothing.

1. To wear clean, healthful, and comfortable underclothing.

2. To put on clothing and fasten it.

3. To hang up clothing and put away accessories.

Habits of Kindness and Courtesy.

1. To be kind to parents and all other persons.

2. To help others.

3. To be courteous to everyone.

Habits of Conduct.

1. To carry out ideas if at all possible.

2. To work or play without interruption.

PLAY TIME

3. To talk in a natural way.

4. To obey with no thoughts of fear.

Habits of Play.

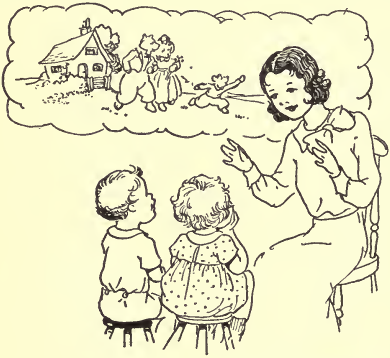
1. To play well with other children.

2. To select interesting toys.

3. To put away toys after playing.

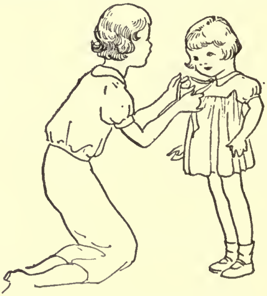
Entertaining the Children. — Children need to be entertained, by which they develop physically and mentally. At first the tiny babe needs only a few simple toys and then only one at a time, which he can watch, handle, and generally taste.

As the infant becomes older, he begins to talk by imitating those people he hears. We can see then why we should not speak to children in baby talk. Because children are naturally curious and instinctively want to learn, they are continually asking questions. It is only fair that we answer their questions and be patient with them.


Children Love to Hear Stories

At no time tell a child something that will make him obey because of fear. Respect children's playthings, for to them these are their most precious belongings, just as our possessions are precious to us. As children develop, they need playmates with whom they may share their toys and play their games.

Activity. — Plan a party for children 4 to 6 years of age, keeping the expense to 15¢ a child. What stories would you tell these children?


Helping with Children's Clothing

Clothing the Young Child. — You can help children by appealing to their pride to keep their little frocks or suits tidy and faces clean. Then you can help your mother, or some other mother, by making clothing for the children, for they are so easily made after you have made garments for yourself.

Simplicity, comfort, durability, and cleanliness, the essentials of clothing for children, result from correctness in style, color, and fabric. Although styles for adults change very rapidly, children's fashions are more staple, partly because of the underlying rule of simplicity.

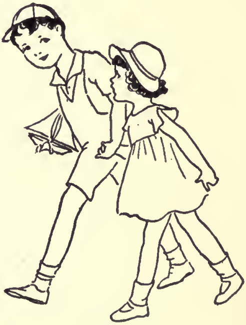
Usually children like certain colors, and if at all appropriate they should be allowed their choice. However, the art of combining colors must be carefully observed because colors not rightly selected are just as displeasing on a child as on a grown-up. Cotton fabrics come into their own in the clothes for small children.

> *Activity.* — Make a list of clothing needed for both a boy and a girl of four years of age which could be provided inexpensively. List the qualities of correct clothing and shoes for preschool children. Find pictures in magazines and catalogues of such garments. How does the best style give an opportunity for self-help in dressing, and ease in laundering?

Making Children's Clothing. — If you are making a little girl's dress or a boy's suit of a complicated style or with set-in sleeves, it is advisable to buy a pattern. If you wish to use the kimono sleeve, you can easily learn to make the pattern for the blouse or dress (pages 216 to 218).

In purchasing children's patterns they are bought by age. To insure a correct size take the child's chest measurement and find out what age corresponds with it. Select the pattern to correspond with the style and kind of material which you are going to use. Remember, buy the pattern first and then the material, trimmings, and findings.

In the planning, cutting, and making of children's garments, use the same directions which you observed in the making of any garment, with some variations because of suitability.



OFF TO SCHOOL

Little girls and boys need clothing which is simple in style, comfortable, durable, attractive, and easy to launder.

MATERIALS MOST SUITABLE FOR CHILDREN'S GARMENTS

Name of Fabric	Kind of Fiber from Which Fabric Is Made	Type of Garment for Which Fabric Is Suited
Batiste	Cotton	Slips, dresses
Bedford cord	Cotton, wool and cotton	Coats, boys' suits
Broadcloth	Cotton	Boys' shirts and suits, pajamas, dresses
Calico	Cotton	Dresses, rompers
Chambray	Cotton	Aprons, dresses, suits, rompers
Corduroy	Cotton	Boys' suits, coats
Crêpe	Cotton	Dresses
Devonshire	Cotton	Dresses
Dimity	Cotton	Dresses, aprons
Flannel	Wool, wool and cotton	Boys' suits, coats, jackets, shirts
Flaxon	Cotton	Dresses
Galatea	Cotton	Middy blouses, play-suits
Gingham	Cotton	Dresses
Linen	Linen	Boys' suits, dresses
Indian head	Cotton	Boys' suits, dresses, rompers
Jersey cloth	Wool, cotton	Dresses, suits, coats
Lawn	Cotton	Blouses, dresses
Percale	Cotton	Aprons, dresses, shirts, rompers
Piqué	Cotton	Dresses, suits, coats
Pongee	Silk	Dresses, suits
Poplin	Cotton, silk	Dresses, coats
Prints	Cotton	Aprons, dresses, shirts, rompers
Radium	Silk	Blouses, suits
Serge	Wool	Boys' suits, skirts, coats, jackets
Soisette	Cotton	Dresses, shirts, suits
Swiss	Cotton	Dresses
Voile	Cotton	Dresses

Seams. — In the girl's dress, the French seam is generally used because it gives a neat and durable finish. In the boy's suit and the girl's undersuit the flat fell seam gives comfort and a tailored finish.

Openings. — There is a difference in the lapping of clothing for boys' and girls' garments. On a girl's garment the front closing laps from right to left while on a boy's garment it laps from left to right. The side placket on a boy's trousers fastens with the front over the back, which means that the flat fell seams at the sides must turn toward the back. The inside seams on the legs turn in the same direction as the outside seams.

Bands and Facings. — These are used at several places on children's clothes because of the added strength they give to a garment.

Fastenings. — Make the fastenings on children's clothing large enough and conveniently placed so that the child can learn to handle them easily. The worked buttonholes, placed so the strain of the button is at the end of the buttonhole, are most popular.

WINTER TIME

Children need outer clothing to protect them from the wind and cold.

Hints Concerning the Clothing for Children. — These may help you in the making of garments:

Underclothing. — Help the younger children to have pride about their underwear. A combination that is considered especially good for a child is a soft, light-weight cotton one-piece suit with the drawers cut on a bias line, which gives less bulk and makes them fit closely.

Sun Suits. — Every child needs some kind of a sun suit in which he is permitted to play out of doors some time each day during warm weather. Besides the health advantage, most children like to play in sun suits because they permit so much freedom.

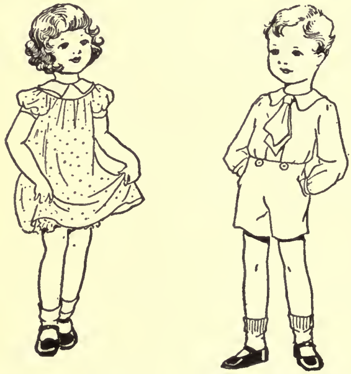
Outer Garments. — Dresses and wraps; all these should be durable, comfortable, and yet attractive. Coats and suits are provided with the zipper fasteners which children like and can fasten easily.

Sweaters are always appropriate and generally needed by small children.

Accessories. — Hats and caps; head coverings of the beret or tam type, and caps which are knitted or made of material to match the coat are appropriate.

Shoes. — As to footwear, shoes for little children are always perfectly plain with low heels of flexible leather, plenty long and wide enough to insure comfort. All children should wear galoshes or rubbers in wet weather.

Hose and Supporters. — Children may wear socks in warm weather, but long stockings are really best for cold weather. Supporters that hang from the shoulders and hosiery plenty long enough to allow for a child's activity are most suitable.



SUNDAY SCHOOL AND PARTY CLOTHES

General Order for Making Children's Clothing. — The making of children's clothing requires the same careful planning and workmanship used in making adult's clothing.

A Girl's Dress or Blouse.

1. Make a row of small running stitches around the neckline to prevent stretching while working with the dress.

2. Baste with uneven basting straight down the center front and back.

3. Pin and baste the front to the back at shoulder and underarm seams (page 246), basting the shoulder seams from the neck outward and the underarm seams downward. If there is a yoke, baste shoulder and underarm seams of yoke and then the seams of the skirt. Make gathers or pleats in the skirt. Make a lapped seam in the yoke and apply it to the skirt.

4. Try the dress on the child and fit. Cut neck opening the desired length.
5. Make any necessary alterations and fit dress again if necessary.
6. Complete seams, remove bastings, and press.
7. If sleeves are to be used, baste seams in the sleeves, and set the sleeves in the armseyes. (See pages 250 to 251.)
8. Bind or face the opening at the neckline. (See Bindings, pages 160 to 164, and Facings, page 198.)
9. Baste on trimmings at neck and sleeves. (See Collars, pages 224 to 229.)
10. Try dress on child and fit.
    - (*a*) Note the effect of finishes.
    - (*b*) Pin belt and pockets in place.
    - (*c*) Mark the hemline.
11. Turn hem and baste. (See directions, pages 165 to 167.)
12. Finish the neck and sleeves and press.
13. Apply any decorative stitches.
14. Sew belt in place.
15. Finish hem either by hand or machine and press.
16. Sew on any fastenings.
17. Remove all bastings and loose threads.
18. Press dress perfectly.
19. Try on garment for a final fitting.
20. Fold or place dress on a hanger.

A Girl's Shorts or Bloomers. — Shorts or bloomers of the same fabric as the dress should be made for a child of six years or under to wear. They are made similar to any shorts. (Pages 195 to 206.)

1. Make front and back seam of bloomers.
2. Make crotch seam, preferably flat fell.
3. Make continuous placket on each side.
4. Gather front and back of waist.
5. Baste bands to the garment.
6. Try garment on the child and fit. Alter if necessary. Plan placing of buttonholes.

7. Finish the band. (Caution — placket extends at front and turns under at the back.)

8. Turn and baste hem at legs for elastic or gather into a band.

9. Make six buttonholes in waist bands. These should be horizontal at the ends and vertical at center front and back. Sew buttons in place.

10. Try on for a final fitting.

11. Finish hems.

12. Press carefully and fold neatly.

A Boy's Suit. — For the boy of six years of age or less the suit consists of a blouse and a very short pair of trousers, which can be easily made at home or school. For boys over six years of age, a jacket or coat usually accompanies the trousers and the blouse may become a shirt. This suit is generally bought ready-made. On all clothing for boys a well-tailored finish is desirable. This means a correct machine stitching, neat finishing, and careful pressing. It is advisable to purchase a pattern for the first suit from which others may be made. See pages 180 to 187 for the use of a commercial pattern. These directions should help you in the making of the blouse and trousers for the small boy.

Blouse with a Facing.

1. Baste garment together and try on.
2. Make shoulder seams, preferably flat fell.
3. Set sleeves into the open armseyes with a flat fell seam.
4. Make the underarm seams, using flat fell seams.
5. Apply collar to the neck of the shirt, placing the right sides together, using a plain seam.
6. Apply the collar facing to the neck and to the front, placing the right sides together. Use a plain seam. (Page 157.)
7. Make an inch hem on the lower edge of the sleeves.
8. Finish a two-inch hem on the lower edge or apply a band.
9. Make the worked buttonholes on the left side of opening.
10. Sew the buttons in place on the right facing of opening.

11. Sew the buttons on the hem or applied band.
12. Press garment carefully.

Trousers.

1. Make the outside leg seams, joining a front and a back in each. If a plain seam is used, it may be turned to the back and stitched as a welt seam (page 242). If a flat fell seam is used, it must be turned to the back.

2. Make the inside leg seams, using the same kind of a seam as on the outside.

3. Join the legs together sewing the crotch in a continuous seam.

4. Make the plackets at the sides, with the front fastening over the back. If no pocket is used, the finish is similar to the lapped placket. This means that the trousers are cut with extensions at the sides on both the front and back sections; the front section to fold back in a line with the seam for a facing, and the back extension hemmed or faced to form an underlap.

5. Apply a facing around the top of the trousers as in a fitted facing (page 220). The lower edge is left loose and finished with a narrow hem but it is not sewed through the trousers as it is held in place by the buttonholes.

6. Turn and finish a one-half inch hem on the lower edge of each trouser leg.

7. Make worked buttonholes through the trousers and facing, at the placket openings, and two in the front and two in the back.

Activity. — Make at least one garment for a small child. What did you learn new in this garment?

SUGGESTED CLASS PROBLEMS

1. If there is a baby in your home, report to the class what you do each day to help keep him well and happy.

2. If the school has a nurse, have her demonstrate to the class how to bathe and dress a baby.

3. Make a booklet on "How to Keep the Baby Well and Happy." Discuss each topic in class.

4. Plan a daily schedule for a nine-months-old baby.

5. Make a list of clothing essential for a baby.

6. List toys which are desirable for the baby.

7. With other members of your class, make a layette for some baby in the neighborhood or for some charity organization.

8. Discuss a daily schedule for a little sister or girl four years of age.

9. Make a list of ways in which you could help entertain a younger sister or brother.

10. Discuss plans for a complete party for a little girl or boy.

HOME PRACTICE

1. If there is a baby or a child in your home, help your mother with the care of the baby and with his clothing.

2. Read or tell interesting stories to a small boy or girl.

3. Help entertain children by suggesting games and helping them play these games.

SELECTED REFERENCES

Bryant, Sara Cone, *Stories to Tell the Littlest Ones,* Houghton Mifflin Company.

Cleveland, Elizabeth, *Training the Toddler,* J. B. Lippincott Company.

Cooley, A. M., and Spohr, W. H., *Household Arts for Home and School,* The Macmillan Company.

Goodspeed, H. C., and Johnson, E., *Care and Training of Children,* J. B. Lippincott Company.

Groves, E. R., Skinner, E. L., and Swenson, S. J., *The Family and Its Relationships,* J. B. Lippincott Company.

Justin, M. M., and Rust, L. O., *Problems in Home Living,* J. B. Lippincott Company.

Kinyon, K. W., and Hopkins, L. T., *Junior Home Problems,* Benjamin H. Sanborn and Company.

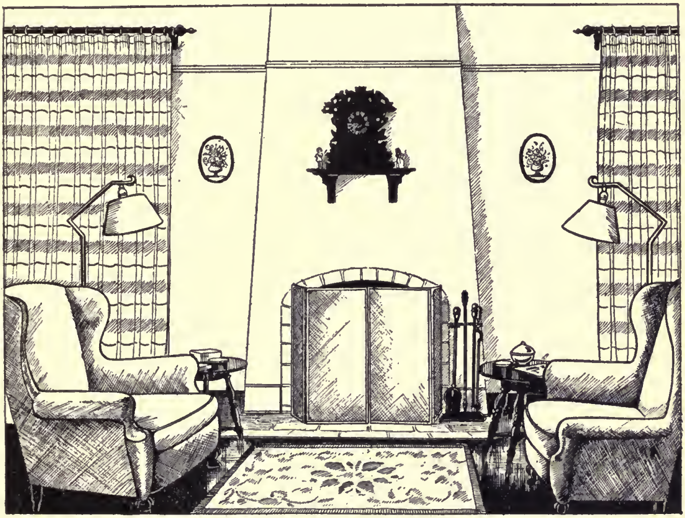
Matthews, Mary L., *Elementary Home Economics,* Little, Brown and Company.

UNIT VII

THE FAMILY AND ITS RELATIONSHIP

"But every house where love abides
And Friendship is a guest,
Is surely home, and home-sweet-home;
For there the heart can rest."

— HENRY VAN DYKE.



WE have learned that balanced arrangements, a pleasant color scheme, and comfortable furniture add to one's happiness. It is also true that character and personality are developed through pleasant home environment.

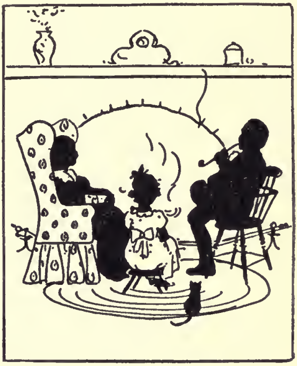
Since someone has said, "The art of living together is the most difficult of the fine arts," each one must know herself and what she can do to live successfully with others. Everyone may not be able to paint a beautiful picture or play a difficult piece of music, yet everyone can easily learn by patience and consideration of others to live happily with a family. Living successfully with a family helps one with the duties and problems of school, social, and business life.

It has also been said, "The love of a family and of a home is the most enduring of all relations of life." A family will remain true to one of its members through trouble, distress, and discouragements. As part of a family group, one is assured understanding and sympathy. Thus one can readily understand that as a member of a family, it is the responsibility of everyone to contribute her or his share to the family life and home. Unit VII has some helpful suggestions.

CHAPTER XXII

THE FAMILY IN THE HOME

The Family. — A family makes the home. A house becomes a home when it is made a happy, healthful, restful, and attractive place in which to live. Belonging to a family gives one a sense of security by knowing others who live exactly as you do and who have the same interests.



Each member of the family should do his or her share to make a home. It is not fair for any one member, as the mother or father, to have to assume all of the responsibility. Thus you can readily see how you as a member of your family can be happy by being thoughtful and helpful in your family.

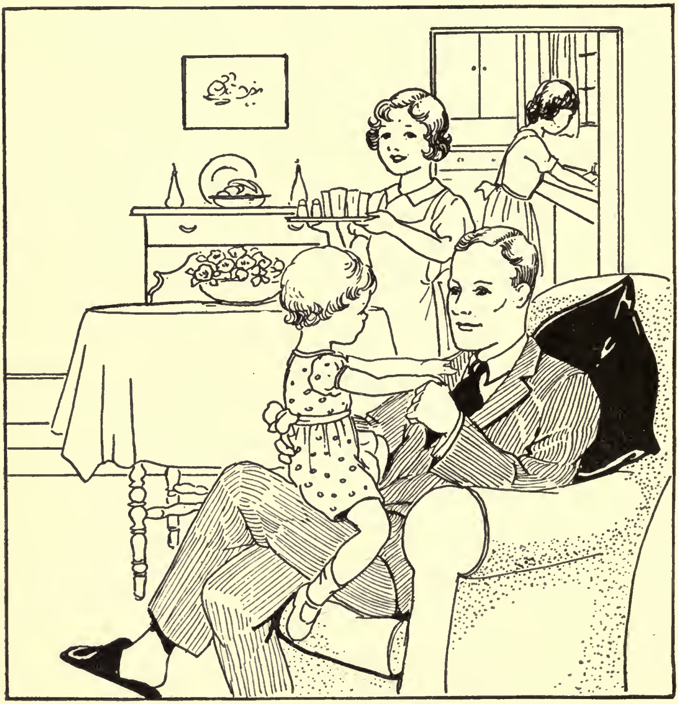
A family can be happy with only the necessities of life provided, if everyone works together and for one another. Luxury does not provide happiness, as luxury cannot buy health and happiness, really the two greatest assets in life. Often when a family has too many luxuries, selfishness finds a way into the family life and each member is interested only in himself.

It has been said, "A community is as good as its individual homes." If the homes are of the right type, made so by the family life, then a desirable community results.

Every individual is in some way dependent upon someone else. It is impossible to make a success unless other people help, and you help others. That is the reason why a family needs help from every member and why a community needs every family to help it.

Activity. — List the words which you think are characteristic of house and of home. What is the essential difference between a house and a home? What contributions do you make to your home life? Could you do more to add to the happiness of your family?

Good Home Atmosphere. — One enjoys a home mainly because of two reasons: first, that rest, food, and entertainment is always there for oneself; and secondly, that the same is provided



Enjoying a Home

for one's guests. In a real home every member of a family enjoys every room in the house. Good home atmosphere is provided by making every room of the home attractive and convenient.

As the hall serves as an entrance to the house, make it as inviting as it is possible, so it seems to express a feeling of hospitality. A small table with a vase of natural flowers will help to create a feeling of friendliness and welcome.

If the living room is to give the feeling of rest and comfort, it will never be overdecorated and will be furnished as a livable room in which one may use everything in it every day. It should never be formal because it is the room where we live. Comfortable chairs with books and magazines conveniently placed invite one to rest and read. Perhaps the room may need a bit of bright color in a floor pillow or a choice table runner which you can easily design and make.

GOOD MORNING!

There is nothing people enjoy more than eating a well-prepared, attractively served meal in a pleasant room. The dining room should always express a cheerful and hospitable atmosphere. Generally the dining table is placed in the center of the room so the family and friends may be grouped about it. Never permit this room to appear cluttered by an overdisplay of china and silver. Remember that natural flowers, when attractively arranged, add beauty in any room, especially to the dining table.

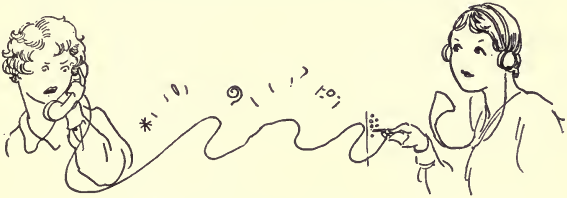
Courtesy and Kindness in the Home. — Correct conduct or the right attitude toward everyone in the home and outside the home is the mark of a lady or a gentleman. If you are courteous, you are considerate of others, and this brings happiness to everyone. Courtesy is due the members of the family more than it is due anyone else. A happy life is the desire of every family, and is easily attained if each member is courteous and kind to the others. Do you start the day with a pleasant "Good morning" and a smile? Even if things do seem wrong, smile.

If there is no household help, help mother with the dishes, keep the house in order, and take care of your own clothing, working quickly, carefully, and quietly. Do you ever stop and think that your mother works every day for you? If you help her willingly, think how happy you can make her. Generally she needs your help, as this will give her time to rest and enjoy the family pleasures too. Always thank a member of your family for any courtesy. When asking a favor, "please" brings a much quicker and better result. Did you know that when you are thanking your mother for a favor you should say, "Thank you, Mother," and not just "Thanks"? This is true when thanking anyone, as it is much more courteous to use the name with the "thank you."

Activity. — Make a list of character traits which seem most important for each member of this family: Mother — father — son, 12 years — daughter, 16 years.

At the Table. — Whether the family is alone or is entertaining, set the table correctly and carefully. A dainty centerpiece adds to the attractiveness of the table, but never allow wilted flowers to remain on the table. Practice the same table manners every day, as there is no such thing as "company manners." It is your responsibility to appear at a meal on time; do not keep your family waiting. It is only fair to your family and to yourself that you present a clean and neat appearance at the table at all times, even at breakfast.

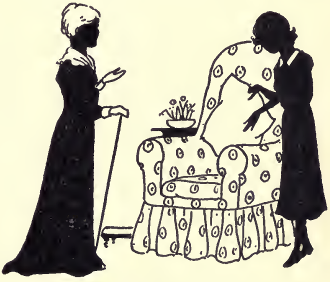
The Telephone. — A telephone is very useful if rightly used. Be courteous to the operator; she is doing her best to please you. Always be most careful of your choice of language. When you are calling for someone, ask for the person to whom you wish to speak, as, "May I speak to Mary, please?" When called to the telephone, you should begin the conversation by saying who you are, as, "This is Mary Turner." In courtesy to others who may wish to use the telephone, do not visit unnecessarily over the telephone.



Cultivate Patience

Activity. — Criticize your own telephone conversations. Remember criticisms mean both good and bad suggestions.

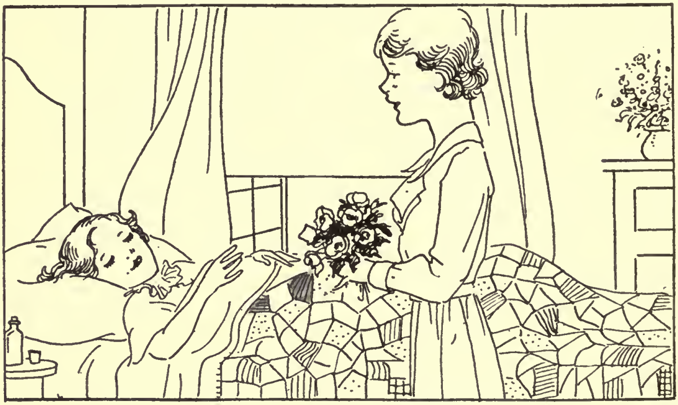
Respect to Older People. — There is nothing more admirable than the courtesy of a boy or girl toward an older person. An older person is easily made happy. A grandmother or grandfather enjoys especially the kindness and consideration of a grandchild. If you are polite, you will rise when older people enter the room and see that they are comfortably seated before you sit down. Be quick to notice the needs of older people; hand books, paper, and whatever they need to them. If something is dropped, pick up the article. Be especially courteous when talking to your elders;



Respect Older People

never interrupt them and, moreover, never contradict them. Elderly people love a home. They need the interest, love, and protection of a family. If they are ill, do what you can to make them comfortable and do not disturb them. It is indeed a great joy to help in making older people comfortable and happy because of their keen appreciation.

Activity. — Give suggestions which every high school student could use to make their grandparents happier.



A Smile Is Contagious

Do what you can to help a sick person to get well by being thoughtful and helpful.

Care of the Sick. — When illness occurs in a family, the patient is sometimes taken to a hospital, but more often is cared for in the home. This means extra work. In such a case think how you can help your father and mother. Do all you can to help make the patient comfortable; move carefully about the room, work quickly but quietly while in the room, keep the room clean and in order as this will help the patient to feel better. If the patient wants to talk, talk about cheerful and pleasant subjects, but do not talk about the illness.

Food is very important in sickness, as the kind of food must be selected which is advisable for the patient. Do not tell the patient what you are bringing, as a tray full of surprises is much more tempting. Help to prepare the food so tastily and serve it so attractively that it will tempt the patient.

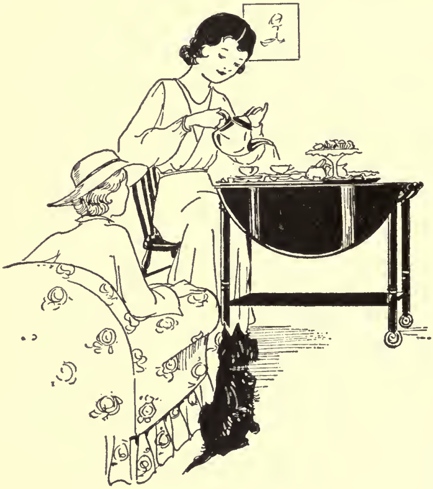
If you have a practical knowledge such as listed here, it will aid you when helping in the sickroom.

1. The normal body temperature is 98.6°.
2. The normal pulse for adults is 70–75, for children 80–90.
3. Keep the patient's room well ventilated at all times.
4. Shade all glaring lights so they do not shine in the eyes of the patient.
5. Change the bed linen and the patient's clothing daily.
6. Keep the room and bed neat at all times.
7. Sterilize all dishes used by a patient with a contagious disease.
8. Refresh the patient often by combing the hair and washing the face and hands.
9. Give the patient a daily bath if possible.
10. When caring for the room, do not raise dust or make unnecessary noise.
11. Do not repeatedly ask the patient how he feels — but try to divert his thoughts from his illness.
12. Always follow the doctor's orders.

> *Activity.* — Which member of your family is the best home nurse? Why? How could you do your part in the case of illness in the home?

The Successful Hostess. — Our guests enjoy coming to our homes if we make them feel welcome and help them to have a pleasant visit. Likewise a family enjoys having guests if they succeed in making their guests welcome and know that they have had a pleasant visit. When a guest comes to your home, always rise to greet him. Introduce him to any people who might be in the room. Every boy, when calling on a girl, should meet her parents or guardian. A girl owes this to her parents, and the boy, if worth while knowing, will respect her more for wanting her parents to meet him. If you are having a party, introduce everyone to all persons present.

If you are having a guest who is to remain overnight, take her to her room as soon as she arrives. Make your guest comfortable; provide clean towels and have the bed made with fresh sheets and pillow cases before her arrival. Never neglect your guest, but always include her in the conversation and be most courteous. Be considerate of the guests of other members of your family and they will enjoy their visit in your home.


A SUCCESSFUL HOSTESS

The perfect hostess knows that to create an atmosphere of hospitality is the keynote of success in entertaining. She knows that when she is entertaining, she must give careful thought to every detail. In this way she will be at ease and be able to make her friends comfortable and happy. The successful hostess plans carefully, keeping in mind such suggestions as these:

1. Plan the number of guests.
2. Invite guests who will be congenial.
3. Plan the amount of help available.
4. Plan the amount of time needed for preparation.
5. Plan a form of entertainment which will interest all.
6. Plan the menu; the kind and amount of food needed.
7. Plan the preparation of dishes, silver, and linen to be used.
8. Plan the cost, including the expense of everything.

Invitations. — Guests are invited to your home by some form of an invitation, either verbal or written, which you should know how to give and to accept properly. In extending an invitation always be sure to give the date and time when guests are expected to come. If at all possible, it is considerate to give the guests an idea as to the size and nature of the party. Invitations are of two kinds, informal and formal.

Informal. — An informal invitation may be verbal or written. It may even be given by telephone. If you give the invitation verbally, be sure to remember to tell the guest the date, the time, and a hint as to the kind of party. This will aid the person in knowing how to dress, one of the all-important concerns of a guest. The written invitations for an informal party are generally notes written by hand in ink. There is no definite form, and you may write it just as if you were talking to the one whom you are inviting.

FORMAL OR INFORMAL

Answer all invitations promptly.

Formal. — Formal invitations are used on rather state occasions, perhaps for a senior high school reception. Such invitations, written or engraved in the third person, follow a more or less definite form and are sent out at least two weeks in advance of the event. Such an invitation might read:

> Miss Louise Johnson requests the pleasure of Miss Mae Cole's company at the Deauville Club on Friday, April the sixth, from eight until twelve o'clock.
> 190 South Arlington,
> March the twenty-third.

Accepting Invitations. — Every invitation, whether verbal, informal, or formal, should receive a prompt reply. Replies should be in the same form as the invitation received. The initials R.S.V.P., *Répondez, s'il vous plaît,* used sometimes on invitations, mean "Reply, if you please."

Informal. — To a verbal invitation you answer orally, accepting or declining the invitation. If you must decline, it is considerate to give the reason. To a written informal invitation you should make a written reply as soon as possible. It is always proper to use the same style as the sender.

Formal. — Reply as soon as possible to a formal invitation, using the same style as the invitation. You must answer the invitation whether you accept or decline. If you desire to accept the formal invitation, your reply might read:

> Miss Jean Anderson accepts with pleasure Miss Johnson's invitation for Friday, April the sixth, from eight to twelve o'clock.
> 204 Avenue Five,
> March the twenty-fifth.

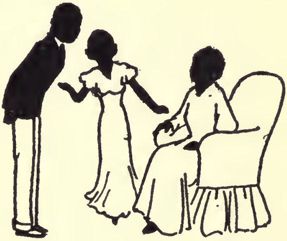
Or if you decline:

> Miss Jean Anderson regrets that a previous engagement prevents her accepting Miss Johnson's invitation for Friday evening, April the sixth.
> 204 Avenue Five,
> March the twenty-fifth.

Activity. — Write an invitation for a guest at an evening party. What kind of stationery will you use?

Introductions. — Nothing is more delightful than to observe a person who is free from self-consciousness and makes and accepts introductions most graciously. Children should be trained at an early age to make introductions and to acknowledge them. Introductions are easy if you are sure of what to say and know how to say it. The general ways of making introductions are as follows:

1. Present younger people to older people. To illustrate: "Mother, this is Jean Howard, a classmate of mine. Jean, this is my mother." Whenever you introduce a friend to your mother you should address your mother and mention her name first. In introducing a teacher to your mother your mother's name is mentioned first. It is courteous to tell your parents something about your friends.



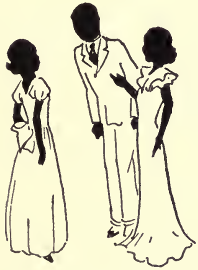
Introduce the Younger to the Older

"Mrs. Dixon, may I present Mr. Loomis?"

2. Introduce a boy to a girl and a man to a woman. To illustrate: "Jean, I want you to meet Harold Doran. Harold, this is Jean Anderson." Or, "Miss Devoe, may I present my friend, Mr. Gregory?"

3. Present less distinguished people to more distinguished people. To illustrate: "Dr. Howard, may I introduce my friend, Mr. Anderson?"

4. Introduce a young man to your parents. "Mother and Father, this is Jack Cole." A young man, when calling on a young girl, should be introduced to her parents.

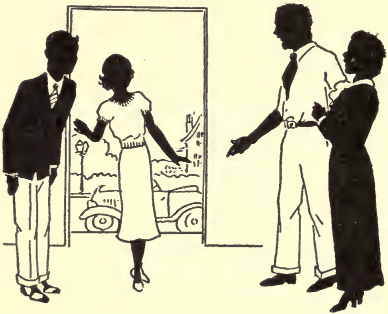


Introduce the Gentleman to the Lady

"Miss Bowers, may I present Mr. Cole?"

As an introduction is made, the hostess, or the one making the introduction, stands. A boy or man rises for all introductions and remains standing until the guests are seated. A girl or a woman need not rise when a boy or another girl is introduced, but always rises when an older person is making the introduction or when introduced to an older person. After making an introduction, it is a good plan for the one making the introduction to open a topic of conversation.

Acknowledging an Introduction. — When someone is introduced to you, you may smile, bow politely, and say, "How do you do," or, "How do you do, Mrs. Gregory." A safe rule is to do whatever the one does to whom you are presented. If she smiles and bows, the same is required of you; if she extends her hand, be ready to shake hands. Girls and women may shake hands if they wish, but boys or men are always expected to shake hands with each other.



INTRODUCE YOUR PARENTS

A boy when calling on a girl should meet her parents.

Group Introductions. — If a group is small, introduce a new arrival to everyone. Do not include the whole group in one introduction. If there are both girls and boys or women and men in the group, make the introductions in order just as you come to the people. It is not necessary to say the name every time. If a girl and boy arrive together, they are introduced at the same time; the girl's name is mentioned first. If the group is large, introduce the new arrivals to the people who are near by.

GROUP INTRODUCTIONS

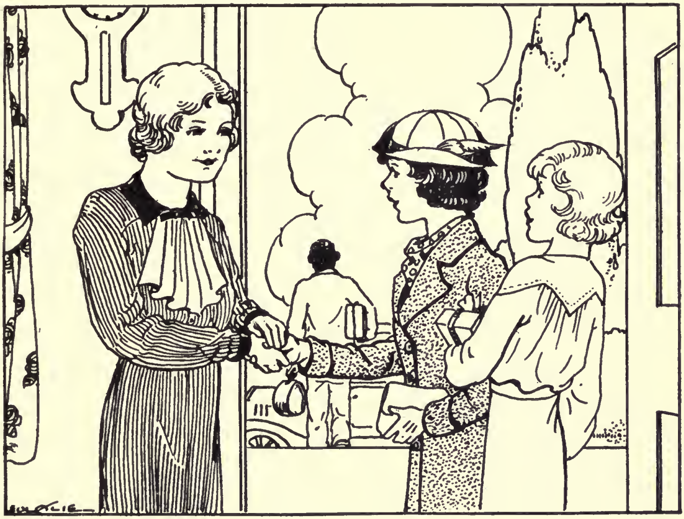
If the group is large, introduce the new arrival to a few of the people who are near by.

Activity. — Which of the following introductions are correct:

(1) Miss Anderson, meet Mr. James.
(2) Mr. James, may I introduce Miss Anderson?
(3) Miss Doran, may I present Mr. Howe?
(4) Mr. Howe, shake hands with Mr. James.
(5) Miss Logan, my mother, Mrs. Anderson.

Practice introductions in the class until you feel at ease in making them. What is the most accepted form in acknowledging an introduction?

A Welcome Guest. — After you arrive at a home where you are to visit, be most careful and thoughtful to adjust yourself to the plans of the home. A welcome guest is pleasant and agreeable and enters into the spirit of the conversation or whatever has been planned for entertainment. Be able to amuse and entertain yourself if your hostess is preoccupied with the home or other guests. If you are an overnight guest, take your own toilet necessities and have your clothes in perfect order. If there are no servants, try to be helpful about the house, and it is always proper to make your own bed and keep your room in order. Regardless of how short or long a visit you have made in a home, on leaving always tell your hostess and her mother how much you enjoyed the visit.



A Thoughtful Guest

After an extended visit in a home, a thoughtful guest may send back a gift of candy, flowers, or books to express her gratitude. After such a visit, one must always write a "bread and butter letter" within a few days after leaving.

Activity. — Dramatize a visit for over the week-end with a friend in a home where there is no maid. Friday evening, you attend a basket ball game, Saturday evening, a party, and Sunday morning, church.

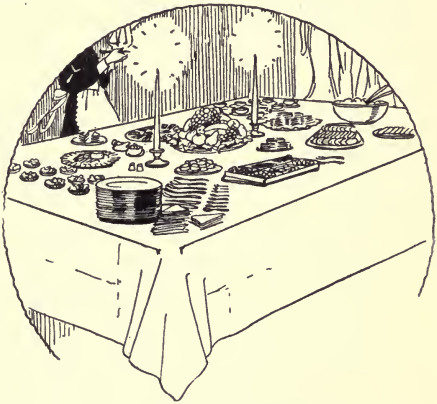
The Tea. — A tea is one of the most pleasing ways of entertaining. An informal tea is served in the afternoon to friends who happen to drop in, or whom we have invited formally for a chat and a cup of tea.

The Informal Tea. — The hostess sits at the table and pours the tea. She places the cup on the plate with the napkin and spoon, and serves. The hostess may serve the lemon and sugar, or the guests may help themselves. The guests may also help themselves to small cakes and sandwiches that are placed on the tea table or on any other table near by. Small sandwiches, paprika crackers, small cookies, small cakes, or small slices of cake may be served with the tea. No maid is in attendance at this informal tea, unless called to refill sandwich or cake plate, or to bring extra dishes. As the guests arrive, the hostess need not rise, but shakes hands and serves tea to them. An afternoon dress or street suit is appropriate for such an occasion.

The Formal Tea. — At a more formal afternoon tea, there may be from twenty to several hundred guests. This takes the place of the reception of years ago. Cards, which may be a calling card, an engraved card, or a hand-written card, are sent. The time must be given. An acceptance for a large tea is not necessary.

At large teas there is often a receiving line composed of honored guests. The hostess introduces the guests as they enter to the first person in the receiving line, who in turn introduces them to the one standing next in line. If there is no receiving line, the hostess remains near the entrance to greet guests as they enter.

If the shades are drawn and candles lighted in the dining room, the effect is pleasing. The tea table is arranged attractively with lace or embroidered linen cloth, candles, silver, tea sets, and low, graceful flowers in the center. Plates of dainty sandwiches and cakes arranged on the table add to its charm.



A Buffet Supper

Small plates are placed at each end of the table at the right of the teapot, cups on the left side. Silver spoons are placed parallel to each other on each side of the table, with napkins placed near by.

Dainty sandwiches, cakes, salted nuts, and mints are suitable. Coffee may be served as well as tea. At more elaborate affairs, the assorted sandwiches and tea are served as a first course, a second course consisting of ice cream and mixed cakes, then nuts and mints.

Before the tea, the hostess asks two intimate friends to pour. They should always be women who are gracious and add charm to the occasion. A friend of the hostess may assist in seeing that the guests are all served.

Bridge Tea. — After an afternoon of bridge, the guests may be invited into the dining room and served at the tea table, which should be decorated and arranged artistically. More commonly, however, dainty refreshments are served at the bridge tables, the card cover being removed and replaced by a dainty linen cloth.

The Buffet Supper. — A buffet service is suitable where there is a large group of guests in a moderate-sized home, or where the number of guests is indefinite. It is usually very popular because of its informality.

Maids, or friends of the hostess, may assist in serving the guests. Guests may also assist in helping themselves to silver, napkins, and food. They are then seated around the room informally.

A low floral decoration should be arranged for the center of the table. Plates should be in one pile, napkins in another, and silver in readiness. Scalloped dishes, salads in lettuce cups, cold meats, cakes, coffee and nuts may be served. Usually one hot dish, a scalloped food, is brought in from the kitchen in a casserole and placed at one end of the table, while the salads are placed on platters at the other end of the table.

> *Activity.* — Plan in detail some kind of a tea or party which you would like to give. Be sure to include the cost.

SUGGESTED CLASS PROBLEMS

1. Discuss ways of creating a pleasant home atmosphere.
2. Select from magazines pictures of halls which express a feeling of hospitality.
3. Choose pictures from advertisements which show cozy living rooms and interesting corners where you would like to read or sew.
4. Make up and discuss telephone conversations.
5. Make a list of the things that could be done to make your grandmother and grandfather happy.
6. Bring flowers in vases and plan flower arrangements; then discuss the appropriate place for each.
7. List the things which you could do to make a sick person more comfortable.
8. Practice writing and accepting invitations.

9. Discuss the qualifications for being a nurse. List the advantages and disadvantages of nursing.

10. Practice introductions until you are sure of knowing what to say and how to say it, and until you feel at ease.

11. Plan and give a tea for the class; for your mothers. Be sure to know the cost of the party.

12. Jane's mother often has guests in the home. How can Jane help her mother to entertain her guests?

13. Plan a party for a younger sister, spending $3.50 for twenty-four guests.

14. Discuss what you consider the most popular ways of entertaining in the home at the present time.

15. Estimate how much entertaining the average family can afford each month.

SELECTED REFERENCES

Groves, E. R., Skinner, E. L., Swenson, S. J., *The Family and Its Relationships*, J. B. Lippincott Company.

Hunter, Lucretia, *The Girl Today: The Woman Tomorrow*, Allyn and Bacon.

Justin, M. M., and Rust, L. O., *Problems in Home Living*, J. B. Lippincott Company.

Lutes, Della T., *The Gracious Hostess*, Bobbs-Merrill Company.

Trilling, Mabel B., and Nicholas, Florence W., *The Girl and Her Home*, Houghton Mifflin Company.

CHAPTER XXIII

HOME CONDUCT AND SOCIAL ACCEPTABILITY

In the first chapter we learned that to develop a pleasing physical appearance good health was of prime importance. Now we shall learn that mental health is just as important; right conduct and good manners are the result of what you are physically able to do and what you think. Practice good manners in the home if you wish to be well-mannered, as good manners begin in the home. There is no such thing as "company manners."

What It Means to Be Well-Mannered. — "Good manners are letters of perpetual recommendation." It has been stated that the key of both charm and good manners is "B" natural. Forming good habits of conduct helps you to act naturally, since true refinement comes from within. Good manners will win you a welcome anywhere as you are judged by what you are rather than by what you have.

> *Activity.* — Think of the most charming and interesting person you have ever known and list the qualities and character traits which made him or her delightful.

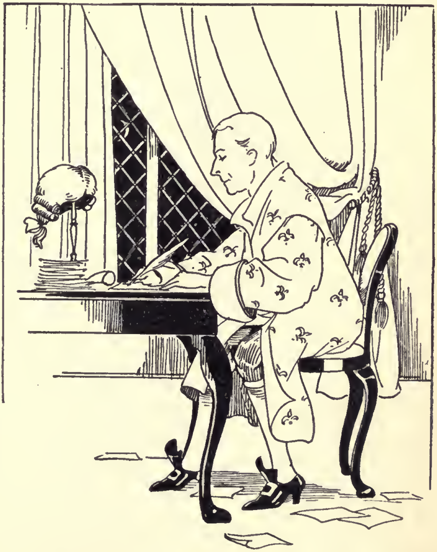
You remember the ideal of health and beauty in Chapter I. Now what is your ideal of a well-mannered girl and boy? Think of someone whom you admire because she or he always knows just how to act. If you named the qualities of such a person, would your list be like this one?

An Ideal of Right Character and Conduct

Agreeable and Cheerful
Broad-minded and Tactful
Honest and Dependable
Self-controlled
Resourceful
Coöperative
Respects the rights and the virtues of others
Courteous in manner
Pleasing of voice
Uses correct English
An interesting conversationalist
Sociable

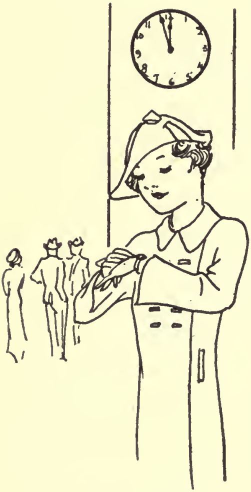
Such an ideal is worth while because behavior reveals one's character. Let us take up these qualities more in detail to see how we can attain such an ideal.

1. *Be agreeable and cheerful.* "Everything succeeds with people of sweet and cheerful disposition." — *Voltaire.* Everyone is always glad to welcome you if you are good-natured. Learn to live happily with the members of your family and with your friends. Be willing to accept plans suggested by them. Do not be disagreeable even if you cannot have your own way. Keep smiling, for smiles gain much more than frowns.


Voltaire Wrote, "Everything Succeeds with People of Sweet and Cheerful Disposition"

2. *Cultivate a broad-minded attitude and be tactful.* If you are to be liked by your friends, be willing to change your opinion of a subject if it is for the best. Often you cannot agree with statements made, and it is necessary for you to express your viewpoint. If such is the case, be so tactful in your actions and speech that you do not become unpleasant or offend another. Never be cross or bitter in your remarks to anyone. Acquire a broad-minded attitude and use tactful expressions. Both will help you to be happy and to make others happy.

3. *Adopt the policy of honesty and dependability.* "In a word, to appear an honest man it is necessary to be one." Honesty is not only desirable, but it is a necessary quality. It is a trait which if paramount in your character may cause your friends to overlook any shortcoming. Not only must you be honest with your friends but with yourself. Honesty is the same whether the matter concerned is with a dime or a thousand dollars.



DEPENDABILITY

Do you keep people waiting for you by being late to appointments?

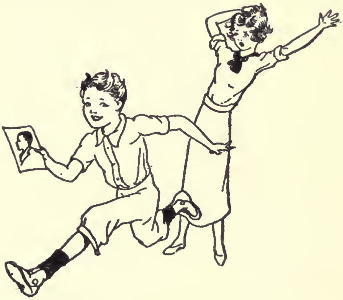
An honest person is dependable. If you say you will be at a certain place at a certain time, be there. Don't keep people waiting for you. To be accepted in the business and social world you must keep your appointments.

Activity. — Is the girl honest and dependable who borrows a notebook of a friend and copies it, and then forgets to bring it to school? State your opinion of the brother or sister who borrows things from other members of the family without asking their permission.

4. *Practice self-control.* "And mistress of herself, though China fall." — *Pope.* If you possess self-control, you have dignity and poise. If you do not already have self-control, try to acquire it.

Learn to act calmly in a case of emergency, hold your temper in any circumstance and always speak politely. It may take much patience, but you will find it worth the time and energy you may spend.

5. *Develop your individuality.* "How much more is gained in life by those who accept every new experience as a challenge!" Strive to develop your individuality through such qualities as initiative, independence, and resourcefulness, which will help you to be more successful. Do things without having someone tell you what to do. Doing extra work will help you to develop new interests. Learn to think quickly and to act quickly, instead of depending on someone else to make decisions for you.

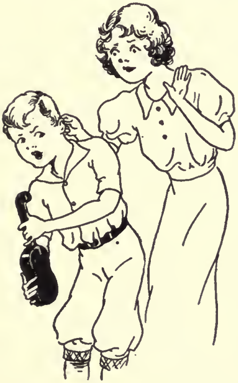


PRACTICE SELF-CONTROL

6. *Always coöperate.* "But when was honey ever made
With one bee in the hive?" — *Hood*

Everywhere, at all times, there is someone with whom you must coöperate. At home it is with the members of your family; at school with your teachers and classmates; in public with your friends and acquaintances. With everyone "pulling together" results are sure, but if individuals or small groups work indifferently little is accomplished. When you are at any social function, be a good sport and coöperate with the others. Coöperation is the keynote of social success.

Activity. — List five ways in which you can coöperate at home and at school.

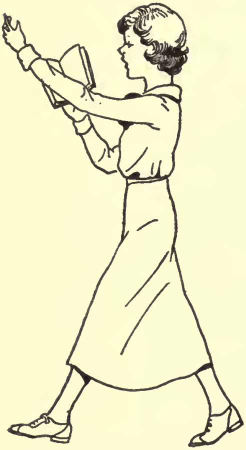


RESPECT THE RIGHTS OF OTHERS

7. *Respect the virtues and the rights of others.* "Do unto others as you would have them do unto you." If someone does an outstanding piece of work, admire it and speak about it. Be thought-

ful and broad-minded enough to appreciate the work of someone else.

Respecting the virtues and the rights of others, whether of a child or an adult, shows that you have character and that you have been well-trained. If you have respect for the rights of others, they will respect your rights. Be most considerate of the family in the privacy of your home in such cases as: interrupting at the telephone, intruding in a conversation, entering a private room without permission, and reading mail not addressed to you.



Learn to Speak Correctly

8. *Acquire a quiet, courteous manner.* "Life is not so short but that there is always room for courtesy." — *Emerson.* A quiet, courteous manner is the result of good thoughts. It can be attained easily by the most careful observance of these qualities which we are discussing in this chapter. If you wish to get along well with your associates, you must be polite and courteous always. Strive to be natural. A quiet, courteous manner indicates that you have complete control of the situation.

9. *Develop a pleasing voice.* "Her voice was ever soft, gentle, and low; an excellent thing in woman." — *Shakespeare.* The voice is really a reflection of a person. It is something that can be cultivated, and a displeasing voice is really the fault of the owner. Your voice should be pleasantly modulated at all times. Avoid mumbling or speaking in a monotonous tone. Speak distinctly and slowly, so that your remarks are heard clearly and easily. Avoid loud and shrill laughs; laugh heartily and naturally, but quietly. Cultivate both pleasing speech and laughter.

10. *Speak correct English.* "Speak properly and in as few words as you can, but always plainly; for the end of speech is to be understood." — *Penn.* Accurate pronunciation, an extensive vocabulary, and the correct use of grammar and rhetoric reflect your personality and show what you have learned at home and at school. You must

acquire command of the English language to express what you know. Try to improve your English by studying and reading aloud. As you read aloud, walk about, for this will help you to acquire the ability to talk fluently while on your feet. Speak slowly, pronouncing each syllable and word carefully.

Activity. — Criticize you own voice and speech. Do you have a pleasant voice? Do you speak correct English always? What can you do to improve your voice and speech? What subjects do you study in high school which will help you in your speech and to become an interesting conversationalist?

11. *Strive to be an interesting conversationalist.* To converse easily and naturally with others, you must be a good listener as well as a good talker. Many people owe much of their success in life to the fact that they are good conversationalists. To be a pleasing conversationalist, it is necessary to have varied interests. Read good books, magazines, and newspapers, attend good concerts, plays, exhibits, and sports, and spend time with educated people in order to gain many new ideas. Try to adapt the conversation to the interest of the listener; if he likes athletics, talk athletics.

EINSTEIN
THEORY

THE CONVERSATIONALIST

Learn to converse easily and to be a good listener.

12. *Be sociable and enjoy society.* "That I have lived on good terms with so many good people gives me more pleasure than any other reflection." — *Sydney Smith.* Time spent in cultivating these qualities of right conduct will help you to be accepted socially. Try to be sociable and a "good mixer" at all times. Enter into all of the activities that you can and attend as many social affairs as advisable. Be pleasant and willing to meet and mingle with others.

Test your sociability by answering these questions for yourself:

1. Do I meet people easily?
2. Do I have friends of the right kind?
3. Am I friendly and helpful to others?

4. Am I considerate of others?

5. Do I try to help make every social affair which I attend a success?

Manners and Etiquette (ĕt′ĭ-kĕt). — Although manners and etiquette are similar, yet they differ. Manners is the name given to our natural ways of living or acting, in other words our behavior, while etiquette is the name given to the rules of conduct observed in polite society. By knowing rules of etiquette, what to do at the proper time and place, we are helped to develop gracious manners.

Today is the time for you to decide if you want to become a most desirable and most successful person by accepting the principles of good manners. You know your faults. Try to correct them. There is no better place to practice than in the home. Your actions in the home are reflected in your actions outside the home.

In this home-training course of right conduct and social acceptability, you will find it helpful to keep certain suggestions for the home, school, and public constantly before you and to practice them daily.

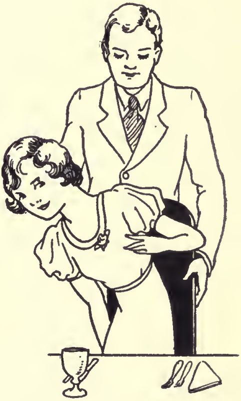
In the Home.

1. Treat each member of your family as kindly as you would treat a guest.
2. Respect the personal rights of every member of your family.
3. Be loyal to each one in your family.
4. Be kind and courteous always.
5. Be thoughtful of your elders.
6. Rise when someone older enters the room and remain standing until all are seated.
7. Pick up articles for older people.
8. Keep the affairs of the household within the home.
9. Coöperate and help to keep the house beautiful and clean.
10. Do your share of work so your mother may have some free time.

11. Take care of your own room.
12. Hang up your clothing.
13. Keep neat and well-groomed.
14. Eat properly.
15. Know how to be a good host or hostess.

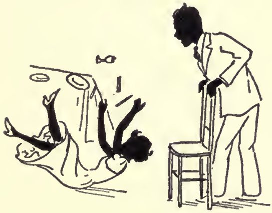
At the Table.

1. Dress appropriately and neatly for every meal.
2. Be prompt at every meal.
3. If you have guests, allow them to enter the dining room first.
4. Stand by your chair until mother or the hostess makes the move to be seated.
5. Sit and rise from the left side of the chair if the seating is so that it is possible.
6. It is courteous for a man to pull out a lady's chair and push it up a little as she sits down.
7. Sit erect at the table.
8. Place the napkin partially unfolded in the lap after the mother or hostess takes hers from the table. After finishing a meal, if at home, fold the napkin in the lap and replace it on the table. If a guest for one meal or at a hotel, lay the napkin unfolded on the table at the left of the place.



A Gentleman Seats a Lady

9. Do not begin to eat until all have been served.
10. Eat slowly and quietly.
11. Keep your lips closed while chewing your food.
12. Do not talk with food in your mouth. Take small bites.
13. Help to keep the conversation pleasant and cheerful. Pleasant talk makes the food taste better and aids in digestion. Do not talk more than your share.

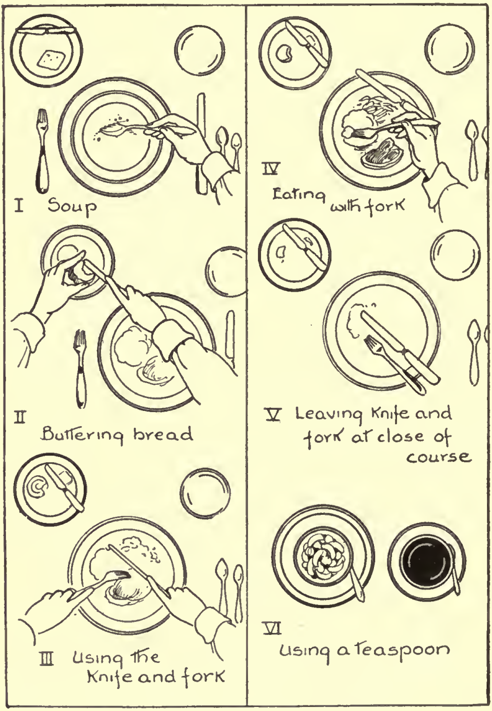


A Social Error

14. Never read at the table unless you are alone.

15. When someone is serving, state your preference if asked for it.

16. Do not reach across the table or in front of anyone. Ask courteously for what you need. For instance, you might say to the person nearest the article you wish, "May, please pass the salt."


I Soup
II Buttering bread
III Using the Knife and fork
IV Eating with fork
V Leaving knife and fork at close of course
VI Using a teaspoon

PROPER USE OF TABLE SERVICE

17. Keep your plate pleasing at all times. Do not mix your food or toy with it.

18. In case of an accident, as tipping over a glass of water, pass over it quickly and quietly, merely expressing a regret.

19. Break bread into rather small pieces. Hold each piece over and close to the plate while buttering it.

20. The silver is usually laid at your plate in the order of use beginning at the outside. If in doubt which spoon or knife or fork to use, observe your hostess.

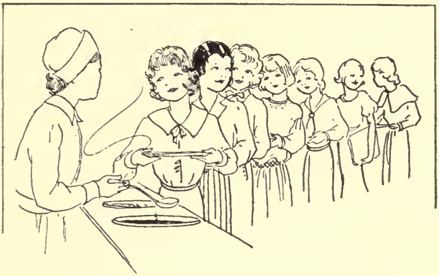
21. Learn how to use silver properly.
    (*a*) Spoon.
        (1) Eat from the side of the spoon.
        (2) In eating soup dip the spoon from you and sip from the side of the spoon.
        (3) When not in use, spoons should be placed on the saucer or service plate, never on the tablecloth.
    (*b*) Fork.
        (1) Forks should be used for all solid-like foods, including meats, vegetables, salads, and desserts.
        (2) When cutting food, hold the fork tines down, and the forefinger extending along the handle.
        (3) When carrying food to the mouth, one should hold the fork in the right hand between thumb and forefinger.
        (4) Never rest the knife or fork partly on the plate and partly on the table.
    (*c*) Knife.
        (1) A knife is used for cutting or buttering bread.
        (2) Hold the knife easily with the right hand, with the forefinger running along the back of the blade near the handle.
        (3) Cut only one bite of food at a time.
        (4) When the knife is not in use, it should be placed across the rim of the plate with cutting edge toward the user, not "gang-plank" fashion.

22. At the close of a meal the hostess is the first one to place her napkin on the table, and to rise from the table.

Activity. — If you really want to improve your manners, ask someone in your family, a friend, or a teacher, in which ones you need most help and then try to improve. What everyday manners will help you to be courteous and kind?

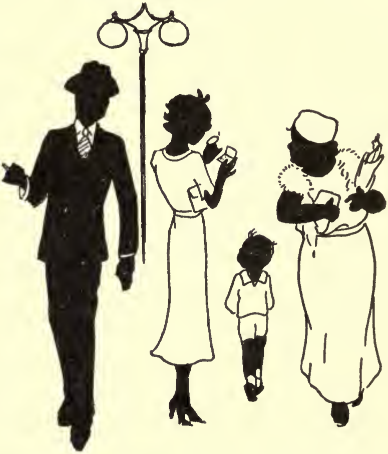
At School.

1. Make the right kind of friends.
2. Dress appropriately for school. Keep yourself well-groomed.



At School, Be Courteous Too

3. Show a true, loyal school spirit.
4. Take part in school activities.
5. Respect the viewpoint of your teachers and classmates.
6. Appreciate the efforts of others.
7. When serving on a committee, always coöperate and work whether a leader or a member.
8. Give courteous attention to the teacher or the one reciting.
9. Refrain from unnecessary conversation or confusion in the classroom.
10. Sit quietly and listen attentively to any program.
11. Take your place in the cafeteria line and quietly await your turn.
12. After eating, pick up all your papers and dishes and deposit them in their proper places.
13. Walk, do not run, through the halls. Keep to the right.
14. Coöperate to maintain order and cleanliness throughout the buildings.

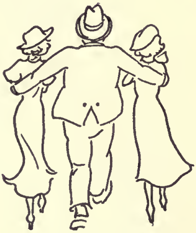


Do You Apply Make-up in Public?

On the Street.

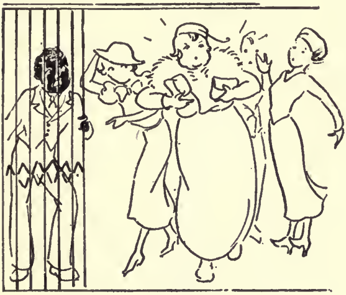
1. It is the girl's privilege to speak first to a boy.
2. Do not loiter on the street.

3. Never push your way through a crowded street.
4. Do not eat, chew gum, or apply make-up.
5. Walk in a dignified manner.
6. Do not be boisterous or call across the street.
7. A gentleman meeting a girl on a crowded street, if he wishes to talk with her, will walk along with her and not block the walk.
8. A girl does not go to the curb to talk to a boy while he remains seated in an automobile.
9. A boy removes his hat while talking to a girl.
10. A boy does not take a girl's arm while walking.
11. The girl may take the boy's arm in crossing a street.
12. A gentlemen, walking with two ladies, walks next to the curb.
13. When entering a public conveyance, as a street-car, with an escort, the escort helps the girl first, then follows. Upon leaving, the escort precedes and assists the girl.
14. When a service is rendered, such as a parcel picked up or a direction given, a girl smiles appreciatively and says, "Thank you."



A GENTLEMAN (?) WALKS WITH LADIES

A gentleman, when walking with two ladies on the street, walks next to the curb.



"I BEG YOUR PARDON"

If you wish to get through a crowd, be polite about it.

In a Store.

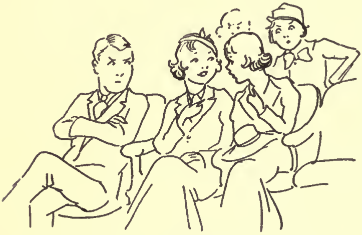
1. Move quietly and quickly so others may be served.
2. Be courteous to everyone who serves you.
3. Do not handle merchandise unnecessarily.
4. "Please" and "Thank you" are valuable for good service.
5. If you wish to get by a crowd, say in a polite voice, "I beg your pardon."

6. Be pleasant, even if a salesperson cannot find exactly what you want.

In the Theater.

1. Enter and leave quietly so as not to disturb others.

2. In going down the aisle, if with an escort, a girl follows the usher; if there is no usher, she follows her escort.



TALKING IS UNFORGIVABLE DURING THE SHOW

3. At the row, the girl enters first.

4. Talking is unforgivable during the show.

5. Laugh, but not boisterously, and enjoy the show.

6. Do not chew gum.

At Public Eating Places.

1. A girl does not go to the table to speak to a boy.

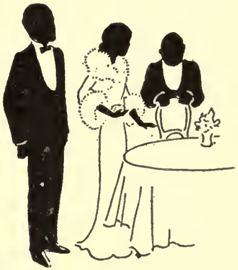
2. In entering an elevator with an escort, a girl enters first, but on leaving he precedes her.

3. When entering a dining room, the head waiter greets you and leads you to a table. If with an escort, the girl follows the waiter and the escort follows the girl. The waiter draws out two chairs, and the girl takes the one behind which the waiter stands.

4. A girl may remove her wrap and leave it over the back of the chair while eating.

5. Order quickly and quietly; if with an escort he may make suggestions, ask for approval, and then give the order.

6. If with an escort and you wish a service, ask your escort to ask the waiter.



DINING IN THE RESTAURANT

7. Do not pick up anything which you may drop; this is the waiter's duty.

8. Know and apply correct table manners used everyday in the home.

At the Dance.

1. Be ready when your escort arrives at your home.
2. Go directly to the dressing room and remove your wraps.
3. Greet the hostess or chaperon as soon as you enter the room.
4. Try to be agreeable to every partner.
5. Do not chew gum, whistle, or hum while dancing.
6. Do not give all the dances to your escort; keep the first, last, and two or three others.
7. If punch is served, the boy suggests having some. Both go toward the table. The girl stands back a way, the boy goes to the table and gets two glasses, then joins the girl and after both drink he takes the glasses back. The girl smiles quietly and thanks him.
8. At the end of a dance number, only the boy applauds.
9. A girl never thanks a boy for a dance. She smiles and may say that she enjoyed it.
10. At the close of a dance, speak to the hostess, expressing your enjoyment and thanking her.

PUNCTUALITY

When your escort arrives, be ready; do not keep him waiting.

Activity. — List some good manners which you think are needed most by students in your high school. How could these be put across to the students?

SUGGESTED CLASS PROBLEMS

1. Make out a list of qualities required of a well-mannered person. Discuss in class.
2. Discuss some of the probable causes of bad manners.
3. May good manners become a habit? How do they affect your school and social life?
4. List the qualities of an interesting conversationalist.
5. If there are foreign-born people in your community, discuss their social customs.
6. List the etiquette rules which social life expects us to observe.
7. Make a list of questions on etiquette which you would like to have discussed or demonstrated in class.

8. Discuss and act out the following:
   (*a*) Introductions: individual and group.
   (*b*) Invitations and replies.
   (*c*) Manners in the home.
   (*d*) Manners at the family table.
   (*e*) Conduct at school: class room, corridor, assembly, and lunch room.
   (*f*) Manners toward those in authority: parents, employers, and teachers.
   (*g*) Conduct on the street.
   (*h*) Manners for shoppers.
   (*i*) Etiquette in the theater.
   (*j*) Conduct at a public eating place.
   (*k*) Etiquette for dancing.
9. Let the class work out a booklet on good manners which would be interesting and valuable to students in the high school.

AT THE DANCE

SUGGESTED REFERENCES

Ballou, Nellie, *The Campus Blue Book,* Handy Book Corporation.

Deans of Chicago High Schools, *Manners and Conduct in School and Out,* Allyn and Bacon.

Faculty of South Philadelphia High School for Girls, *Everyday Manners.*

Groves, E. R., Skinner, E. L., and Swenson, S. J., *The Family and Its Relationships,* J. B. Lippincott Company.

Hadida, Sophie C., *Manners for Millions,* Doubleday, Doran and Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow,* Allyn and Bacon.

Lutes, Della T., *The Gracious Hostess,* Bobbs-Merrill Company.

Vogue Book of Etiquette, Doubleday, Doran and Company.

CHAPTER XXIV

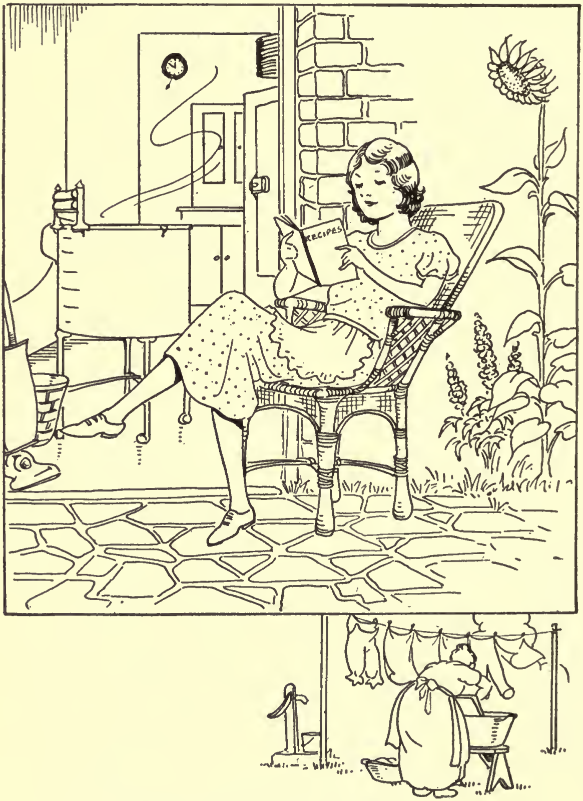
ENJOYING OUR LEISURE TIME ✓

Because most of us have a limited amount of leisure, it is necessary to plan for its use to get the most fun out of it. In our study of financial problems for ourselves and the home, we learned that a plan for spending helps us to get the most for our money. In exactly the same manner, a plan for spending our leisure time helps us to get the most enjoyment out of it.

What Is Leisure? — Before reading further in this chapter, write down what you consider a good definition for leisure. Of course what is work to one may be play to another, so your definition must be general. Leisure time has been explained as that part of our time which is not required for work or for our daily activities of eating, dressing, and sleeping. Then leisure may be defined as that portion of our time which is free in which one may do whatever he desires. Do you agree with this definition?

Why We Have More Leisure Today. — During the last century the people did not have the free time that we have during this twentieth century. Think of the many changes that have occurred in the past few years which give more time. Our great grandparents toiled long hours to provide just the necessities of life. Most of the time was spent working together in the home.

It was necessary to spin and weave their own materials, do all their baking, canning; in fact everything was made in the home. The people had very little time to call their own, or to spend for amusements.



Reasons for More Leisure Today

At the present time with our many labor-saving machines in factories and in the home and with the increasing use of electricity especially in the homes, we are given many hours of leisure. We need no longer spin and weave our own cloth, bake our bread, and do all of our canning. The "New Deal" has shortened the hours for the laborer, thus giving more free hours. Then another good result of this recent "New Deal" is the outlawing of child labor in the code agreements. This means the releasing from occupational life of a large group of young people for whom education and the opportunity for the right kinds of leisure must be given. Also, today we have come to realize that man cannot live by work alone and that time is needed for play and for life enrichment. It is because the present generation has more leisure to deal with than previous generations in our history and that it will have much more with the progress of time that the use of leisure time has become a national problem.

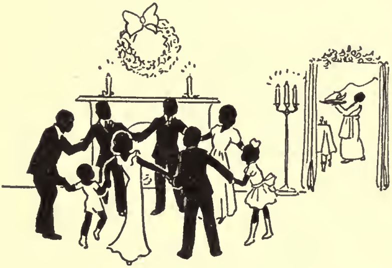
3 *Activity.* — List the factors which have brought about the leisure of the present day.

Planning our Leisure Time. — If we want to get the most out of our leisure and do our share to help others enjoy their leisure time, we need to plan for it. Everyone likes to be free from regular work at some time during each day. If leisure is an opportunity or a chance to do something in our free time, how the time is spent depends upon the individual. The average person plans her work, the school plans the schedule, the employer plans the work program to give each person some free time. Exactly in the same manner each one should plan her leisure time. Just to think how to enjoy our leisure time gives pleasure because it has to do or should have to do with those things in which we are most interested.

To check up on your leisure may help you to plan more carefully or to change your plans. Occasionally ask yourself such questions as these. How much leisure time do you have? How many hours a day are you free from your work? Are there any disadvantages in your having too much leisure time? If so, what? Do you really need to spend money in order to have a good time? Do any of your leisure-time activities seem like work? In what ways might you improve your use of leisure time? Could you by careful planning have more leisure time?

Activity. — Explain this quotation: "Men and women are products of their leisure time." — *Theodore Roosevelt.*

The Part of the Home in Planning Leisure Time. — The home which is attractive to the members in their leisure time is the home which provides facilities for each member to spend his leisure time exactly as he wishes. The home which furnishes entertainment such as books, magazines, games, music, materials and places for hobbies is certainly doing its part for each one in the family. Each member has his own place where he may play, or read, or work undisturbed on a hobby. Each one in the home respects the leisure of every other one in the home. In any home there are times when the family enjoys being together and then there are times when each one likes to be alone. Every individual should have some time to himself.



A HAPPY HOLIDAY

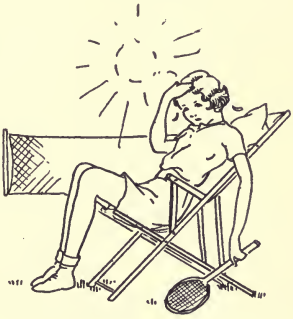
Home activities like the family meals give a chance for the family to enjoy some of the time together. Then too the home must make some provision for the social life of the whole family. Boys and girls should have the privilege and should take pride in this privilege of entertaining their friends in their home. Elaborate and expensive entertainments are not necessary to enjoy social life in the home. Here you can make use of your part in being a successful hostess or a welcome guest.

Some of the times which bring much happiness to a home are the observance of special occasions, such as birthdays and holidays which bring the family or several families together. The celebration of Christmas, a picnic on Fourth of July, a party on a birthday bring pleasure to each when carefully planned so that each one has a part to do and does it willingly.

in $ + ¢ in a week.

✓ *Activity.* — Estimate the value of the time which your mother spends in working for the family. How many hours a week should a mother have for leisure? How could you help her to have this time?

What the Family Can Do in Its Leisure Time. — Do you have a hobby? Hobbies are such fun. They are something we do in our free time because they give us much pleasure. In this way one may find ways to express oneself in an interesting manner and thus become more interesting to others. Any hobby which you do in your leisure time, such as automobiling, reading, writing, painting, gardening, collecting, learning to play some musical instrument, should become a real recreation from daily work. Try finding the hobbies which you like best. Remember to vary your hobbies so they will become more interesting.



SPORTS FOR SPARE TIME

Sports. — Any game, played indoors or out of doors does its share to help pass time pleasantly and at the same time is helping you mentally and physically.

Gardening. — This is an inexpensive and fascinating hobby. It is a hobby in which one can indulge quite freely. A well-planned and well-planted garden is a work of art affording pleasure to the gardener and many others.

Collecting. — A hobby of collecting is something that every member of the family usually enjoys. Regardless of what one is collecting, whether it is stamps, pictures, coins, or books, each one can be on the lookout for interesting objects for the collection. Occasionally such a collection might be displayed at school or at a club or county fair.

First-Aid Helps. — Sometimes in our leisure moments we become interested in something to improve ourselves and at the same time to help others, as "First Aid." In case of an accident, be able to render first-aid treatment immediately, but in case of a severe accident call a physician. Study and record the treatments for minor accidents, such as cuts or scratches, bruises, burns, nosebleed, fainting, insect bites, and foreign body in the eye.

COLLECTING

Magazines and Books. — Not only is reading a most interesting way to spend leisure time, but its results are generally most satisfying. In the home both magazines and books are accessible to all members of the family through the library or by securing books for the home. Suggestive lists for the best reading materials may be obtained from the libraries and are sometimes sent out by stores and publishing houses.

Through the current home magazines we observe what is best in design, line, and color for clothing and the home and how to make each more beautiful and attractive by the right touches.

Activity. — If your family had twelve dollars a year to spend for magazines, which ones should they take? Give reasons for your selection.

Crafts. — Any objects may be listed as crafts which require more or less artistic manual skill. This gives an opportunity to do something which one desires and in the way which one pleases, an opportunity for self-expression. Such crafts might include refinishing old furniture, weaving a rug, or making a portfolio. If inclined toward crafts, try to have some place of your own wherein to keep the working materials and where you can work leisurely.

Sewing and Embroidering. — Every girl desires to do something and do it just a little differently. It is impossible for every girl to express herself through music, drawing, dancing, yet many have been able to express this desire to create something beautiful by sewing and embroidery. To enjoy sewing, you must first have the desire to sew and second be able to do it easily. Of course practice makes anything easier.

HAVE YOU A HOBBY?

Learn how to add just the right touch of beauty and interest to a birthday or Christmas gift or a child's dress by knowing how to embroider.

To make beautiful decorative stitches follow these suggestions: Choose an embroidery design suitable for your material; be careful to avoid over-decoration; select the thread, floss, or yarn of a proper size, color, and texture for your design and material, and a needle of a correct size for the thread; mark the pattern clearly on the material in fine even lines or when buying a stamped design be sure it is clear; place that part of the material upon which you are working in a frame or hoop, which protects the fabric and also holds it firmly; use no knot in embroidery work but carry the ends of the thread in some part of the design and work over them or use tiny running stitches; make the stitches even by placing every stitch upon the marked line. All of these aids will help you to make artistic embroidery.

Let us learn some of these popular decorative stitches, in addition to ones you have had on pages 168 to 171.

Cross Stitch. — The design is stamped directly on the material or is worked on a coarse-weave canvas where the squares are counted to make the design. In the latter case, after the design is completed, the threads of the canvas are carefully removed. (Figure 121.)

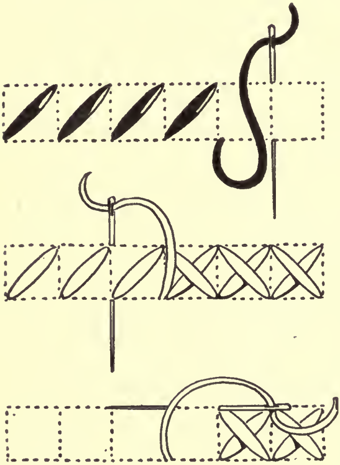


Figure 121. The Cross Stitch

1. To make this stitch, fasten the thread with the fastening stitch.

2. Bring the needle up at the lower left-hand corner of the first square and draw it through to the wrong side at the upper right-hand corner.

3. Draw the needle to the right side of the material at the upper left-hand corner and insert it at the lower right-hand corner, then draw it to the wrong side and then to the next lower left corner and continue making crosses as before.

Another method of making the cross stitch is bringing the needle through the material to the right side and making a series of diagonal stitches from left to right on points along parallel lines. After completing the first series of diagonal stitches, work back in the opposite direction, completing the crosses.

Fagoting. — Diagonal Fagoting: — After the raw edges of the material have been finished with a hem, baste the material to a piece of stiff paper or cloth, right side on top, leaving the desired width of the fagoting between the two edges. (Figure 122.)

1. Working from left to right, insert needle and thread through upper surface of material and draw the needle out on the lower edge.

2. Hold the needle vertically and with the thread thrown on the right, draw the needle out over the thread on the upper edge and a little to the right of the lower stitch.

3. Then insert the needle over the thread in the lower edge, keeping the needle vertical and away from the worker.

4. Alternate the stitches in the upper and lower edge until the design is finished.

Straight Fagoting: — Finish the edges of the material with a hem and baste the material on stiff paper or cloth as for the diagonal fagoting.

1. Working from right to left, draw the needle out at the lower right-hand corner and insert the needle directly above the lower stitch, keeping it vertical.

2. With the thread drawn firmly, hold it with the left thumb and twist the needle around the bar the desired number of times.

3. After drawing the thread to make the twisted bar, take a tiny stitch to hold it securely, then take a stitch to the base of the next bar, and continue in this way until the design is completed.

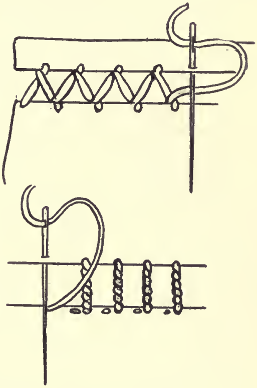


Figure 122. Diagonal and Straight Fagoting

French Knots. — (Figure 123.)

1. Fasten the thread with the fastening stitch, bringing the needle to the right side of the material.

2. Wrap the thread around the needle the desired number of times, depending upon the size of the thread, design, and material.

3. Insert the needle very near to the place where it was drawn out before.

4. Draw the coil of threads tightly as close to the material as possible.

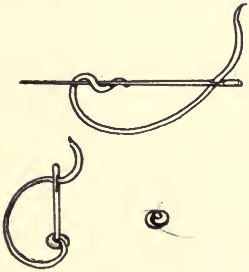


Figure 123. The French Knot

5. Finish drawing the needle through to the wrong side while holding the coiled threads tightly between the thumb and first finger of the left hand.

Lazy Daisy Stitch. — (Figure 124.)

1. Bring the thread out on the right side of the material at the inner end of the leaf or petal and insert the needle where the thread was brought out.

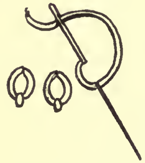


FIGURE 124. LAZY DAISY STITCH

2. Take the distance of the loop desired and hold the material with the left hand, using the thumb to hold down the thread, then draw the needle through, making a loop.

3. To hold the loop in place, insert the needle into the material outside of the end of the loop.

4. Draw the needle through to the back of the material and proceed to the next stitch. This is a variation of the chain stitch.

Satin Stitch. — (Figure 125.)

1. Fasten the material in an embroidery hoop and pad the design by taking a few running stitches through the figure of the design.

2. Make a series of parallel stitches over them, working from right to left. These should be close enough together to fill up the design as a leaf and to give the effect of solid embroidery.

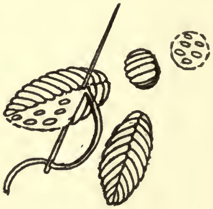
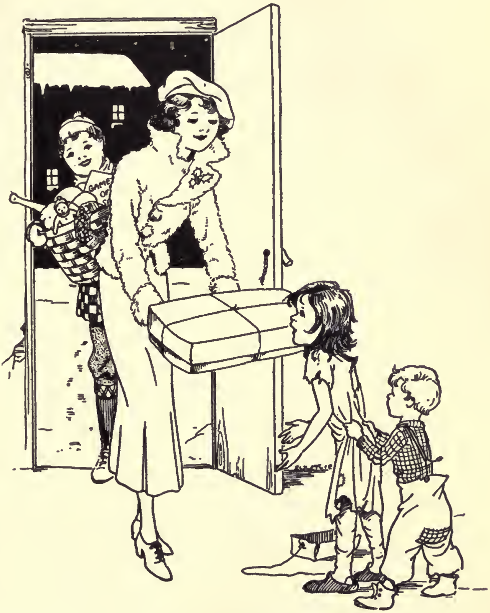


FIGURE 125. THE SATIN STITCH

Activity. — Practice some decorative stitches which you think could be used to make some attractive gifts. How many of the following stitches do you know? Blanket stitch, couching, chain stitch, cross stitch, eyelet embroidery, fagoting, feather stitch, French knots, hemstitching, lazy daisy, outline, satin stitch, scalloping, split satin stitch, seed stitch, and smocking.

✓*Community Work.* — The town or country in which you live is a community made up of a number of citizens who have a variety of occupations and interests. Are you a good citizen? A community is what each citizen helps to make it. You and your family can help to keep your home and yard attractive, which helps to improve your community. Then too, there may be people in your region who often need help because of some unavoidable circumstance. If there are such agencies as the Red Cross or Salvation Army, perhaps in some of your leisure time you might do something for someone else through these organizations. Investigate these charitable agencies in your own community and try to do some one thing at least twice a year for someone. It might be that you could make an attractive garment for a poor child from scraps of material which you have at home.



Get the Community Spirit

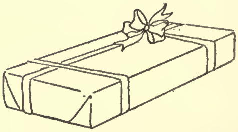
There is a need in almost every community for charitable work. During some of your free time, try to do something for someone else.

Gifts. — What a happy way to spend some of one's leisure time. Then you need not weigh over the matter of what to give so-and-so. Did you know that even gifts of kindness and thoughtfulness are greatly appreciated?

Were we to watch more carefully the giving of gifts, it would surprise us to discover that a very little gift, really given in the right way, brings more happiness than a costly gift given in a haphazard manner. If you make or buy a gift for someone, it takes thought and tact to know just what would be enjoyed most, but it does not necessarily mean the expenditure of a large sum of money. A dainty and beautiful hand-made article, made by you, will be much more appreciated than a ready-made one. Think of the difference in price which stores place on their hand-made and machine-made articles. If there is such a difference in the value of articles made by unknown people, how much more mother or a friend would appreciate one made by you. Think also of the economical side; how much you could save. You would be able to give the best quality and workmanship without a great expenditure of money. Every mother and father appreciates this consideration.

"Not what we give, but what we share,
For the gift without the giver is bare."
— James Russell Lowell

Wrapping Gifts. — A gift is always made more attractive by careful wrapping. As you shop in a store, observe the packages for suggestions as to wrapping gifts. Everyone likes to carry a neat, good-looking



Know the Art of Wrapping Gifts

package, but how we shun the carelessly tied one. So it is with gifts. Much more joy is expressed over an attractively arranged gift than one that is just wrapped in any manner. However, one of the most important cautions is to avoid too elaborate wrappings and bows for gifts because the wrappings must not be so fussy as to detract from the appearance of the gift itself.

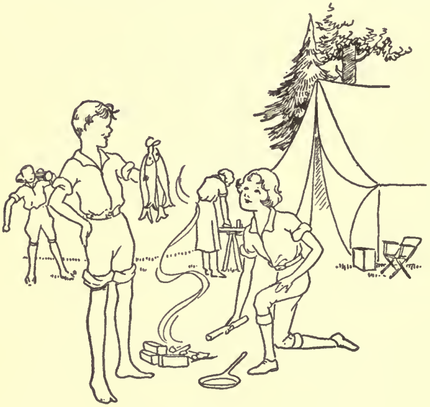
The Art of Making Friends. — Many luxuries we buy with money. Friendship is one of the luxuries we can purchase only with time. Should we not use a generous portion of our leisure time for that purpose?

Naturally everyone desires friends and everyone needs friends of all ages. Through friendships we develop a sympathetic understanding for one another. If we make friends, we must always be friendly and be true friends. There is nothing so important in anyone's life as the choice of friendships, for it has been said that by our friends we are known. As we know, certain people appeal to us while others do not. Friendships should help us to improve ourselves and help us to become more interesting and better mannered. It is good for us if we know various types, some friends who are vivacious and some who are retiring because each one gives us something that is worth while. Real friendship means having true friends who are friends always and loyal through every kind of an experience. Finding new friends and cultivating their friendship is a great joy. Moreover, entertaining real friends in our homes and in turn visiting them in their homes brings much pleasure and happiness.

The Family Vacation. — How do you use your free time on a holiday? Does all of the family enjoy the holiday? Do you enjoy them all together? How should the holidays and vacations be planned for the family?

Planning and spending a holiday or vacation together is one of the best ways for a family to get the most fun out of its leisure time. A garden, put in on a holiday, all of the family working together, would be an interesting way to spend part of the day. A vacation does not always mean not to work at all but just changing one's occupation.

Vacations need not be expensive. What is more fun than a camping trip for a family with a car? The family should decide on what vacation it can afford, and every family should try to take some kind of a vacation once a year. Vacations appealing to a family might be an automobile trip, a visit to a park, a trip to a large city, or to the seashore or mountains.


Learn More about Nature
Camping is an excellent way for the family to spend some of its leisure time.

If your family, especially your mother and father, are persons who never feel that they can take a vacation, perhaps you can help them to plan so they will take one. Family vacations bring more pleasure at a lower cost to all than individual vacations.

every detail + cost

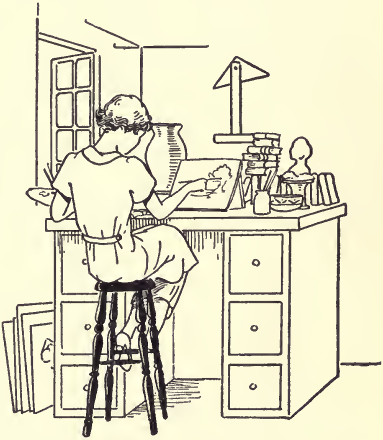
Activity. — ✓ Plan a vacation for your family. In magazines, find advertisements of travel and write for information concerning trips which your family could afford to take. Plan every detail and estimate the cost.

Advancement and Culture. — You will recall that in our study of the budget, one of the main divisions was advancement. This included education, recreation, health, savings, and all other items which gave the family the so-called better things in life. All leisure time should give everyone a chance at advancement, to develop himself mentally, socially, and spiritually.

Hospitality, extended and accepted, in keeping with the family income gives happiness if all of the members of a family coöperate.

Worth-while books, magazines, and music should be in every home. These are not luxuries but meet the needs for advancement of the family. The choice of such materials should require first, that they are of a constructive nature and, second, that they include the interests of every member of the family. Is it fair to provide magazines for children but none for adults?

Through many sources homes are helped to provide the right kind of educational advancement for the family. These facilities are offered by the public libraries, museums, art institutes, and various clubs. Our public schools offer training in many lines, and provisions are made to help every student choose a vocation.



A WORTH-WHILE USE OF LEISURE TIME

Recreation refers to sports, plays, or any pastimes which people enjoy during leisure time. Each family needs some kind of recreation. Of course they want to select the ones most suited to their needs and always the ones which are within their income.

Activity. — It has been stated that many home-makers are so busy that they find little or no time for leisure. Suggest ways that the home-maker may use to find some time each day for leisure.

What do you enjoy doing best in your leisure time?

SUGGESTED CLASS PROBLEMS

1. Discuss ways by which family life could be improved and made happier.

2. Report on how your family life differs from that 25 years ago.

3. Do you think too much leisure might be harmful to an individual and to the community? Why?

4. Justify the prediction that we will have much more leisure with the progress of time.

Select Good Books

5. Suggest duties in your home which could be planned and done easily in order to give more time for leisure.

6. List ways that might give a home-maker or mother more time for leisure.

7. Discuss the amount of leisure of a girl living on a farm compared with that of one living in a city or town.

8. List suggestive hobbies for each member of a family. Give the value of each.

9. Discuss the value of Hobby Clubs to the high school student.

10. Make a list of good magazines and books which you would like to have in your living room at home.

11. Bring to class machine-made and hand-made articles suitable for gifts. Compare them as to use, value, attractiveness, and price.

12. Exchange ideas for gifts that would be appropriate to give the following people: your mother, your father, an older sister, a younger sister, an older brother, your grandfather, your grandmother.

13. Write a letter in which you thank someone for a gift.

14. Demonstrate the wrapping of packages and gifts.

15. Exchange ideas as to how it would be possible for every member of any family to take a vacation.

16. Plan some worth-while leisure projects for your class.

17. If a family has a yearly income of $2250, how much are they justified in spending for leisure advancement? How much can they afford to spend for movies?

HOME PRACTICE

1. Practice creating a happy home atmosphere by always being courteous and kind in your home.

2. Keep a record of how you spent your leisure time last week. How can you improve the value of this time during the next week?

3. Make plans for some activities of leisure, for a party in the home, a holiday, and the dinner hour.

4. Read good books and magazines. Become acquainted with new books.

5. Plan and make your birthday and Christmas gifts in order that you may have the most attractive gifts for the money spent.

6. Working with your family, plan a vacation which you know your family would enjoy and could afford.

SELECTED REFERENCES

Abel, Mary H., *Successful Family Life on the Moderate Income,* J. B. Lippincott Company.

Coss, Millicent M., *Girls and Their Problems,* Ginn and Company.

Groves, E. R., Skinner, E. L., and Swenson, S. J., *The Family and Its Relationships,* J. B. Lippincott Company.

Hadida, Sophie C., *Manners for Millions,* Doubleday, Doran and Company.

Hunter, Lucretia P., *The Girl Today: The Woman Tomorrow,* Allyn and Bacon.

Justin, M. M., and Rust, L. O., *Problems in Home Living,* J. B. Lippincott Company.

Lutes, Della T., *The Gracious Hostess,* Bobbs-Merrill Company.

Trilling, Mabel B., and Nicholas, Florence W., *The Girl and Her Home,* Houghton Mifflin Company.

Wadsworth, R. F., *Charm by Choice,* The Woman's Press.

INDEX

Accessories, 282; care of, 299; color of, 282; for children, 390; for home, 339–340; gloves, 282, 288–289; handkerchiefs, 289–290; hats, 282–284; hosiery, 282, 286–288; jewelry, 282, 291; leather, 284–286; neckwear, 282, 290–291; overadornment, 291–292; purses, 282, 289; scarfs, 290; selection of, 282; shoes, 282, 285–286; suitability of, 282–283; wearing, 282
Account book, 24, 350; personal, 35; use of, 24
Advancement, 442–443
Advertisements, 39
Afternoon dress, 97; color for, 70, 71
Alterations, 160
Analogous harmony, 68
Appearance, of materials, 100–102; personal, 3–17
Artistic personality, 83
Attitude, 416
Auburns, 72; colors for, 75–77

Babies. See *Children.*
Back-stitch, 277
Balance, 47–48; formal, 48; informal, 48
Band, 192; applying to gathered edge, 202; baby's, 381, 383; continuous, 231–233; non-continuous, 201
Bargains, 33
Basting, 155, 168–169; diagonal, 156; dressmaker's, 155; even, 155; uneven, 156
Bathing, 4; of feet, 13
Bathroom, care of, 361
Beading, 145
Bedroom, 342; care of, 342, 358–360; plan of, 342
Belt, 254–255; double, 255; fastening, 254; single, 255
Beltline. See *Waistline.*
Bias, binding, 162; commercial, 160; facing, 198, 256–257; joining, 161; true, 160, 161, 162
Bibs, 382
Bills, payment of, 37
Binding, application of, 162; conspicuous, 164; double, 160, 161, 164; inconspicuous, 162; single, 160, 161, 162, 198, 201
Blanket stitch, 208
Blankets, baby's, 382
Blondes, 72; colors for, 73–74
Bloomers. See *Shorts.*
Blouse, boy's, 392–393
Bobbin, 137, 138
Books, 434, 443
Boyish personality, 83
Browns, 77; colors for, 77
Brunettes, 72; colors for, 74–75
Budget, benefits of, 346–347; book for, 24; clothing, 25–28, 263, 350–351; family, 22, 346–347; making, 349–351; money, 21–28; personal, 23–28; suggestions for, 348; time, 19–21; typical, 349
Buffet supper, 412
Button, 202; flat, 205; marking for, 276; sewing on, 276; shank, 205, 206
Buttonhole, 202–204; bar, 204; bound, 275–276; horizontal, 202; overcasting, 203; vertical, 202; worked, 202, 204, 274–275; worked loop, 230
Buying, cash, 37; charging, 37; installment, 37–38; ways of, 37–39

Camping, 442
Carpets, 329–330
Catch-stitch, 257; patch, 318–319
Chain stitch, 169
Charge accounts, 37; bills for, 37
Children, bathing, 376; care of, 375; clothing of, 378, 379, 380, 386–393; entertaining, 385–386; feeding, 377; healthful habits for, 383–385; helping with, 375–393; laundering clothes of, 383; layette, 379, 380–383; schedule for, 375; sleep of, 377; stories for, 386; treatment of, 378–379

Chroma, 64
Cleaning, after a meal, 372–373; dry, 308–309; occasional, 361–363; of clothing, 93; of household tools, 364
Cleanliness, of body, 4; of complexion, 5; of teeth, 6; of underclothing, 5, 234
Clothes. See *Clothing.*
Clothes closet, 296; order of, 295; planning of, 296
Clothing, accessories, 23, 92, 93, 282–292; appropriateness, 81–98; at home, 93; budget, 25–28, 263, 350–351; care of, 295–310; changing, 5, 16; church, 95; closet, 295–297; color of, 16, 73; cost of, 23; daily care of, 297–299; dry-cleaning, 308–309; for babies, 379–383; for school, 93, 387; for sports, 94, 95, 143; for travel, 96–97; for young children, 386–393; home-made, 34, 35; inventory of, 27; laundering, 306–308, 383; lounging, 94; materials for, 16; materials for children's, 388; mending, 313–320; occasional care of, 399; order, 295; pressing, 309; principles of correct, 92; proper, 15–16, 91–98; ready-made, 34, 35; regular cleaning of, 303–305; remodeling, 313–320; selection of, 90; storage of, 309–310; suitable, 26, 32
Clothing budget, 25–28, 263, 350–351; advantage of, 27; form, 28
Cluny lace, 145
Coat. See *Jacket.*
Collars, attaching, 229; convertible, 227–230; facing, 228; for jacket, 269–270; neckline for, 225; non-convertible, 224–227; opening, 224–225; opening with bias, 224; shaped, 224–227; straight, 227–230; tailored, 269–270
Collecting, 434
Color, and complexions, 71–77; chart, 65, 67, 68; classes of, 65; cleaning of, 363; complementary, 64, 65–66; for traveling clothes, 96; harmony in, 50, 66–69, 73; hue, 61–62, 70, 73; in clothing, 16, 91, 100; in home, 327–328; intensity, 64–65; intermediate, 65; knowledge of, 32; light and, 70; meaning of, 59; of underclothing, 144, 178; primary, 65; rainbow, 59, 60; scheme, 66; secondary, 65; selection of, 59–77, 89; sensations, 59–60; source of, 60–61; spectrum, 60; suitability of, 70–77; texture and, 70; value, 62–63
Commercial pattern, altering, 182–184; cutting garment by, 185–186; laying, 184–185; markings of, 186–187; selection of, 176–177; size of, 177–178; testing for size, 181; use of, 176–188
Community work, 438–439
Complementary colors, 64, 65–66
Complementary harmony, 69
Complexions, care of, 5; colorings of, 71; colors for, 72–77; difficulties of, 72; types of, 71–72
Conduct. See *Manners.*
Contrasted harmony, 68
Conventional design, 46
Conventional personality, 84
Coöperation, 417
Cosmetics, use of, 5, 424
Cotton, cleaning of, 304; fabrics of, 106; history of, 103; manufacture of, 104; pressing, 150; shrinking, 179; tests for, 105
Courtesy, at the table, 400; in the home, 399–400; on the telephone, 401; to others, 401
Cover, 369
Cross stitch, 436
Cuffs, 231–233; double, 254; joining, 256; single, 254; tailored, 271
Culture, 442–443
Curtains, 330–332

Darning, 315; diagonal tears, 317; holes, 317; stitch, 316; straight tears, 316–317; tears, 316; three-cornered tears, 317
Darts, 147, 198; finish of, 250; making, 198–199
Decoration, purpose of, 46
Decorative, design, 45; finish, 167, 188; stitches, 168–171, 208, 435–438
Department store, 36
Dependability, 416
Design, all-over, 241; contrast in, 54; conventionalized, 125; decorative, 45; definition of, 45; harmony in, 50, 125; in clothing, 88, 91, 100; in fabrics, 124–125; kinds of, 45–47;

knowledge of, 32; line in, 51–54; need of, 45–56; of jacket, 263; of underclothing, 144, 147, 178; principles of, 47–51, 66; striped, 241; unity in, 51; up-and-down, 241; use of, 45–56

Dining room, 370, 399

Dramatic personality, 85

Draperies. See *Curtains.*

Dress, alterations of, 249; fitting of, 248; for young girl, 390–391; hemming, 257; making, 239–259; materials for, 241

Dry cleaning, 308–309

Dyeing, in-the-piece, 123; in-the-yarn, 123; of cloth, 123

Edges, overcast, 157; pinked, 157; self-finished, 157

Edging, 145

Elastic, 192, 197, 206

Elimination, 8

Embroidery. See *Decorative stitches.*

Ensemble, 52, 73; color in, 66; for types, 88–90; sports, 95; tailored, 95, 96

Entertaining, at home, 370–371, 403–412; children, 385–386

Etiquette, 420; in shopping, 32, 33; meaning of, 420. See also *Manners.*

Evening dress, 97, 143; color for, 71

Exercise, 11, 21

Expense book. See *Account book.*

Expenses. See *Budget.*

Eyes, color of, 72

Fabrics. See *Material.*

Face, neckline for, 54–55, 89; shape of, 54–55, 90

Facing, 219; bias, 198, 256–257; fitted, 219–220; for blouse, 392; for collars, 228, 229–230, 269; lapel, 268–269; shaped, 219, 230; straight, 219

Fads, 81–83

Fagoting, 436–437; diagonal, 436–437; straight, 437

Family, advancement of, 442–443; and leisure time, 432–441; budget of, 22, 346–347; in the home, 397–412; income of, 22, 345–354; vacation, 441–442

Fashions, 81–83

Fasteners, for baby's clothes, 381; for children's clothes, 389. See also *Hooks and eyes* and *Snap fasteners.*

Featherstitch, 169

Feet, care of, 11, 13–15; comfort of, 14

Felting, 122–123

Fibers, 102–126; characteristics of, 102, 120; textile, 31

Figures, average, 55, 87; small, 88; stout, 56, 88; tall, 55, 88; types of, 55–56, 85–91. See also *Silhouettes.*

Filet lace, 145

Findings, for jacket, 265; for slip, 178–179

Finish, decorative, 167

First-aid helps, 434

Flares, 245, 246

Food, classification of, 367; for children, 377; for sick, 402–403; healthful, 7–8

Foot bath, 13

Foundation garments. See *Underclothing.*

French knots, 437–438

French Val lace, 146

Friends, art of making, 441

Furnishings, in home, 327; materials suitable for, 336, 337

Furniture, design in, 338; materials for, 338; upholstery, 338

Galoshes, 97, 286

Gardening, 433

Garment label, 171

Garments, 31; beauty of, 45; lines of, 53. See also *Clothing.*

Garments for sleeping, blocking, 216; making, 218–221; nightgown, 212, 215–221; pajamas, 212; sleeves for, 212, 215

Gathering, 201, 244; by hand, 201; by machine, 244

Gauge, 165

German Val lace, 145

Gertrudes, 382

Gifts, 439–441; hand-made, 440; ready-made, 441; wrapping, 440–441

Girdle. See *Belt.*

Gloves, 282; care of, 306; purpose of, 288; seconds in, 39; selection of, 288

Godets, 245, 246

Good looks, 3–17; attainment of 4–17; ideal of, 3

Guest, 371; overnight, 404, 409; welcoming, 409

Habits, of conduct, 399–412, 414–427; of health, 4–15; sewing, 214–215
Hair, arrangement of, 90; care of, 11–12; color of, 72
Hall, 399
Hand hemming, 163
Handkerchiefs, 289–290
Hands, care of, 11, 13, 21; and dress, 91
Harmony, complementary, 69; contrasted, 68; of accessories, 93; of color, 50, 66–69, 73; of design, 47, 50; of line, 50; of shape, 50; split complementary, 69; triad, 69; unity and, 49, 50, 66
Hats. See *Millinery.*
Health, habits of, 4–15
Heels, kind of, 14–15
Hem, 164, 197, 257; French, 208; hand, 163; narrow, 165; on a curved edge, 166–167; rolled, 208; wide, 165
Hemmed patch, 318
Hemstitch, 169–170; double, 170
Hobbies, 432, 433
Home, accessories, 339–340; arrangement, 340–341; background finish, 328–329; care of, 356–357; care of own room, 358–360; care of rooms, 360–361; color in, 327–328; conduct in, 414–423; coöperation in, 398–299; courtesy in, 397–404; curtains, 330–332; family in, 397–412; floor coverings, 329; furniture, 338–339; furnishings, 327; helping in, 356–373; house *vs.*, 397–398; kindness in, 399–400; linens, 332–337; location of, 325–326; personal room in, 342; plan, 326; work in, 357–358
Home-made clothing, 34; *vs.* ready-made, 35
Honesty, 416
Hooks and eyes, 258; location of, 258
Hose. See *Hosiery.*
Hosiery, 15, 282; buying, 15; care of, 288, 298, 306; children's, 390; circular, 286; fancy, 287; full-fashioned, 287; seconds in, 39; selecting, 286; semi-fashioned, 286–287; tubular, 286
Hostess, 370, 371, 403–404
Hygiene, 3–15
Illusions, creating, 53
Income, dividing, 347–348; family, 27; living on, 345–354; savings, 352; source of, 345
Individuality, 417
Insertion, 145
Installment buying, 37–38; time-carrying charge, 38
Intermediate colors, 65–66
Introductions, 406–409; acknowledging, 408; group, 408
Investment, in home, 325; of family, 345
Invitations, 405; accepting, 406; formal, 405; informal, 405
Irish lace, 145

Jacket, 263; appropriateness, 263; buttonholes, 274–276; collar, 269–270; cost of, 278; cuffs, 271; fitting, 266, 267, 270; lining of, 265, 266, 268, 276; making, 263–278; pattern for, 265; pockets, 271–274; serviceability, 263; sleeves, 267; style of, 263–264; tailored, 265–278; trimmings for, 265
Jewelry, 282, 291; selection of, 90; suitability, 291. See also *Accessories.*

Kimono, baby's, 382
Kitchen, care of, 360–361
Knitting, 122; fancy, 122; plain, 122; popularity of, 122; ribbed, 122
Knots, French, 437; making, 154

Labor-saving devices, 430; selection of, 365; use of, 365
Laces, 145, 167; joining, 167, 220; kinds of, 145; materials of, 145; mitering, 220; qualities of, 146; sewing on, 168; types of, 145;
Lamps, 339–340, 341; cleaning of, 363
Lapel facing, 268–269
Laundering, 306–308; baby's clothing, 383; children's clothes, 383; of clothing, 93, 306–308
Law of areas, 65, 66, 69
Law of Proportion, Greek, 125; definition of, 48; use of, 49, 66
Layette, 379, 380–383; making, 380–383
Lazy daisy stitch, 438

Leather accessories, 284–286
Leisure time, 429; definition, 429; family planning, 433–443; planning, 431–433; why more today, 429–431
Line, crooked, 51; curved, 49, 51; diagonal, 53; effect of, 51–54; gradation of, 54; horizontal, 53; in clothing, 88; in design, 49; meaning of, 51–54; opposition of, 54; radiation of, 54; straight, 51; stylish, 96; use of, 53; vertical, 53
Linen, cleaning of, 304; fabrics of, 109; history of, 106–107; manufacture of, 107; pressing, 150; shrinking, 179; tests for, 109
Linens, bed, 334–335; household, 332; table, 332–333; toweling, 333–334
Lingerie, 144, 145; buying, 36; care of, 306
Lining, of jacket, 265, 266, 268, 276
Living room, 399
Loom, 121
Loop, worked, 230; luggage, 97

Magazines, 434, 443
Mail-order store, 36
Manicure, 13, 21
Manners, good, at a dance, 427; at public eating places, 426; at school, 424; at the table, 421–423; habits of, 414–420; ideal of, 415; in a store, 425–426; in the home, 420–421; in the theater, 426; meaning of, 414; on the street, 424–425
Material, cleaning, 299–305; color of, 66; design in, 71, 124, 240–241; figured, 125; for bed linen, 334; for children's clothing, 388; for dress, 241; for furniture, 338; for household furnishings, 336, 337; for infants' clothing, 380; for jacket, 263, 265; for nightgown, 215–216; for pajamas, 222; for shorts, 195; for slip, 148–149, 178–179; for towels, 333, 334; for traveling clothes, 96; for underclothing, 144; how made, 120; knowledge of, 31, 32, 91; printed, 124; qualities of, 100; selection of, 89, 100–127; setting color, 305–306; sizing, 102; texture of, 126
Material for slip, color of, 179; design of, 179; planning, 148; pressing, 149; securing, 178–179; shrinking, 179; straightening, 148; tearing, 149; texture of, 179
Meals, 432; cleaning after, 372–373; for children, 377; helping with, 365–366; planning, 366, 367–368; serving, 370; setting table for, 369–370
Memorandum, shopping, 33, 34
Mending of clothing, 313–320
Millinery, 282, 283–284; buying, 36; care of, 297, 298; making, 284; rack for, 297; selection of, 89, 96, 283
Mitering, 220
Modern personality, 83
Money budget, 21–28; steps in making, 22–23
Monochromatic harmony, 67–68

Nails, care of, 11, 13, 21
Nap, 241
Natural design, 46
Neckline, 54–55, 89, 90, 91, 98; fitting, 253
Neckwear, 282, 290–291
Needles, sewing, 132; sizes, 132
Nightgown, 212; blocking, 216–218; finish for, 219–221; for baby, 381; making, 218–221; material for, 215–216

Outerclothing, care of, 298; for children, 389–390
Outline, 52
Outline stitch, 170
Overcast edges, 157
Overcasting, 203

Pajamas, 221–233; collars for, 224–229; fasteners, 230; making, 223–233; material for, 222; pattern for, 221; trousers, 230–233
Patching, 318; catch-stitch patch, 318–319; darned-in patch, 319–320; glued patch, 320; hemmed patch, 318
Patterns, blocked, 147; commercial, 147, 176–188 (See also *Commercial pattern*); drafting, 193–195; making, 147
Perfumes, use of, 4
Personality, types of, 83–85
Petticoats, baby's, 382
Pictures, 340; cleaning of, 363
Picturesque personality, 84–85
Pillowcases, 334; sizes of, 335

Pillows, 340
Pincushion, 131, 135
Pinked edges, 157
Pins, 131, 135
Placket, 147, 199; bound and faced, 200; continuous bound, 199–200; making, 199; on baby's garments, 381; on children's clothing, 389; one-piece, 199–200; opening, 252
Plaits. See *Pleats.*
Pleats, 147, 158, 244; box, 244–245; inverted, 159; knife, 244; making, 245; side, 159, 244
Pockets, bound, 272–273; lap, 273–274; patch, 271, 272; set-in, 271, 272; tailored, 273–274
Posture, correct, 8–9
Pressing, 93, 149–150, 268, 309
Primary colors, 65
Professional shopper, 36
Promptness, 427
Proportion, 47; changing, 53; Greek Law of, 48–49, 66, 125; of design, 48
Purchases, care of, 33
Purses, 282; selection of, 289

Raincoat, 97
Rayon, cleaning of, 304; fabrics of, 119; history of, 116, 118; manufacture of, 118; pressing, 150; shrinking, 179; tests for, 118–119
Reading, 434
Ready-made clothing, 34, 100; color of, 62; *vs.* home-made, 35
Ready-to-wear. See *Ready-made clothing.*
Recreation, 433, 443
Remodeling of clothing, 313–315
Rhythm, flowing, 49, 50; marching, 49, 50; of design, 47, 49; progressive, 49, 50; repetition in, 49
Rugs, 329–330; cleaning of, 363
Running stitch, 218

Salesperson, attitude toward, 32, 33
Sash. See *Belt.*
Satin stitch, 438
Savings, 352; accounts, 352; investment of, 352–353; Postal Savings System, 353
Scarfs, 290
Scissors, 131, 133; requirements of, 133–134; use of, 154
Seams, 147; false French, 241, 242; flat fell, 167, 192, 195–196; French, 156, 157, 158, 167, 187, 241, 242; lapped, 167, 168, 187; on baby's clothes, 381; on children's clothes, 389; pinning, 154–155; plain, 156, 157, 187, 241; self-finished, 241; shoulder, 246; standing fell, 242–243; welt, 242
Secondary colors, 65
Seconds, 39; buying, 39
Self-control, 416
Self-finished edges, 157
Selvage, 102
Service, compromise, 370, 371; English, 370; formal, 370; informal, 370, 371; order of, 371; Russian, 370; semiformal, 370; suggestions for, 371–372
Sewing, 435; box, 131; equipment for, 131–140, 135–136; habits, 154–156, 214–215; ideas for, 131–140; machines, 136–140; needles, 132; progress in, 239–240
Sewing machine, attachments, 139–140; back-stitch, 139; care of, 140; fastening stitching, 139; history of, 136; how to use, 137; lap-stitch, 139; needle, 139; position at, 137; preparation of, 138; stitch, 138; testing, 138; tying threads, 139; types of, 137; use of, 137
Shampoo, 11–12
Shears, 131, 133; requirements of, 133–134
Sheets, 334; sizes of, 335
Shell stitch, 208, 209
Shirring, 244
Shoddy, 111
Shoe trees, 296
Shoes, 282, 285–286; bag for, 296; buying, 36; care of, 296, 298; characteristics of, 15; dressy, 286; for children, 390; for home work, 94; proper, 13–15, 93; rack for, 296; school, 285; selection of, 89, 285; walking, 285
Shopper, professional, 36
Shopping, bargains in, 33; etiquette of, 32, 33; intelligent, 31–33; memorandum for, 33, 34; place of, 36; proper, 31–33; time of, 39; ways of, 37–38

Shorts, 192–209; cutting material for, 195; for young girl, 391–392; making, 195–209; preparing material, 195

Shoulder seams, 246

Shoulder straps, 159; applying, 160

Shoulders, 90

Shrinkage, 179

Sick, care of the, 402; first-aid for, 434; food for, 402–403

Silhouette, 52, 143; kinds of, 52

Silk, 126; cleaning of, 304; fabrics of, 117; history of, 114; manufacture of, 114–115; pressing, 150; shrinking, 179; tests for, 115–116

Sleep, 10

Sleeping garments. See *Garments for sleeping.*

Sleeves, epaulet, 246, 247; gathered, 251; kimono, 212, 246, 247; one-piece, 248; puffed, 251; raglan, 246, 247; set-in, 212, 246, 247–248; setting in, 250; two-seam, 267

Slip, 143; blocking, 151–153; cutting out, 185–186; design for, 178–179; estimating cost, 172, 188; label for, 171, 172; making, 156–172, 187–188; marking, 186; material for, 178–179; measuring for, 148; notching, 186–187; planning, 147; preparing material for, 148, 149, 150; style of, 147; trimmings for, 178–179

Slip-stitching, 163

Snap fasteners, 258–259; sewing on, 259

Specialty shop, 36

Spectrum, 59, 60

Sports, 433, 443

Sportswear, 94–95, 143; accessories for, 94; color for, 71

Spots, removal of, 299–303

Stains, removal of, 299–303

Standard Color Harmonies, 67

Stitches, back-stitch, 139, 277; basting, 155–156, 168–169; blanket stitch, 208; catch-stitch, 257; chain stitch, 169; cross stitch, 436; darning, 315–317; decorative, 168–171, 208, 226, 243; double hemstitch, 170; fagoting, 436–437; featherstitch, 169; French knots, 437–438; hemstitch, 169–170; lap-stitch, 139; lazy daisy stitch, 438; machine stitch, 243; outline stitch, 170; running stitch, 218; satin stitch, 438; shell stitch, 208, 209; size of, 138

Stockings. See *Hosiery.*

Storage of clothing, 309–310

Straps, shoulder, 159; applying, 160

Street clothes, color for, 70–71

Structural design, 45

Styles, 81–83

Suit for boy, 392

Sun suits, 389

Supper, buffet, 412

Tablerunners, 340

Tailor's chalk, 186

Tailor's tacks, 186

Tape measure, 131, 134; kind of, 134

Tatting, 146

Tea, 410; bridge, 411–412; formal, 410–411; informal, 410; service, 411

Tears, mending, 316–317

Teeth, care of, 6, 21

Texture, color and, 70; examples of, 126; of materials, 126

Thimble, 131; history of, 134; use of, 134

Thread, 131, 135; kinds of, 135; sizes of, 132, 135; use of, 154

Time budget, 19–21; definition of, 19; suggested, 19, 21

Titian type, 75

Toothbrush, 6

Torchon lace, 145

Toweling, 333–334

Towels, 333, 334; materials for, 333, 334; sizes, 333

Triad harmony, 69

Trimmings, 31, 45, 53; for jacket, 265; of underclothing, 144, 178–179

Trousers for boy, 393

Tuck, 243

Umbrella, 97

Underclothing, 43, 147, 192–209; bloomers, 192–209; care of, 233, 298; cleanliness of, 5; color of, 144; design in, 144; for babies, 381, 382; for children, 389; materials for, 144; seconds in, 39; shorts, 192–209; slip, 156–172, 185–188; trimming of, 144

Unity, and harmony, 49–51, 66; how produced, 50

Vacation, family, 441–442
Valenciennes (Val) lace, 145
Values, of merchandise, 39
Vases, 340
Velvet, 126
Vitamins, 7

Waistline, 81, 90; placement of, 55–56, 89
Walls, 328–329; cleaning of, 362
Warp, 101, 120
Water, 8
Weaving, 120; double cloth, 122; gauze, 122; jacquard, 122; pile, 122; plain, 121; satin, 121; twill, 121
Windows, cleaning, 362; treatment of, 330–331
Woof, 101, 120
Woolen, cleaning of, 305; fabrics of, 113; history of, 109–110; manufacture of, 110–111; pressing, 150; reworked, 111; shrinking, 180; tests for, 112
Worsted. See *Woolen.*

Yoke, 192, 206

write [illegible] page [illegible]
page 100 chapter 7 due Thurs 23

" 123
page 275 due Fri 24

True bias page 131

a piece of material 2" square.
1½ in. square of same.

Chapter 2
" 3

Page 220 - Mitering
Blanket stitch 208
French knots 437
Chain stitch 169
running stitch 218
catch stitch 257
Lazy Daisy stitch 438

Chapter 10 - 176
chapter - 1
" 5
" - 8

eat Ind
ines
ception 16

Page 230

I ✓
II
III ✓ page 35 - 36 - 37
9
15
17
16
8 ✓
10
14
7 ✓ 120-121